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BEST PERFORMANCES

Margot Robbie

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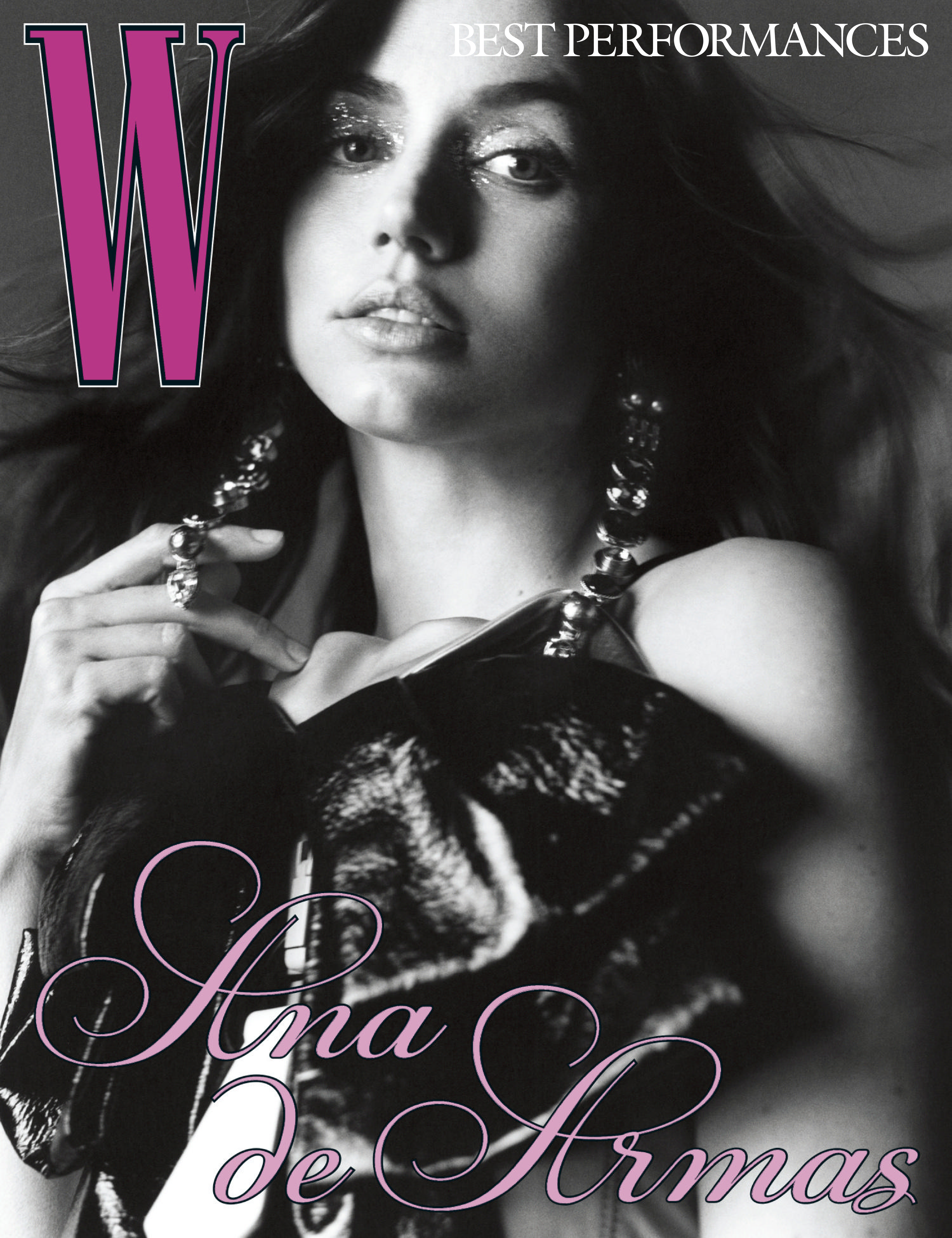

Ana de Armas

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BEST PERFORMANCES

Brad Pitt

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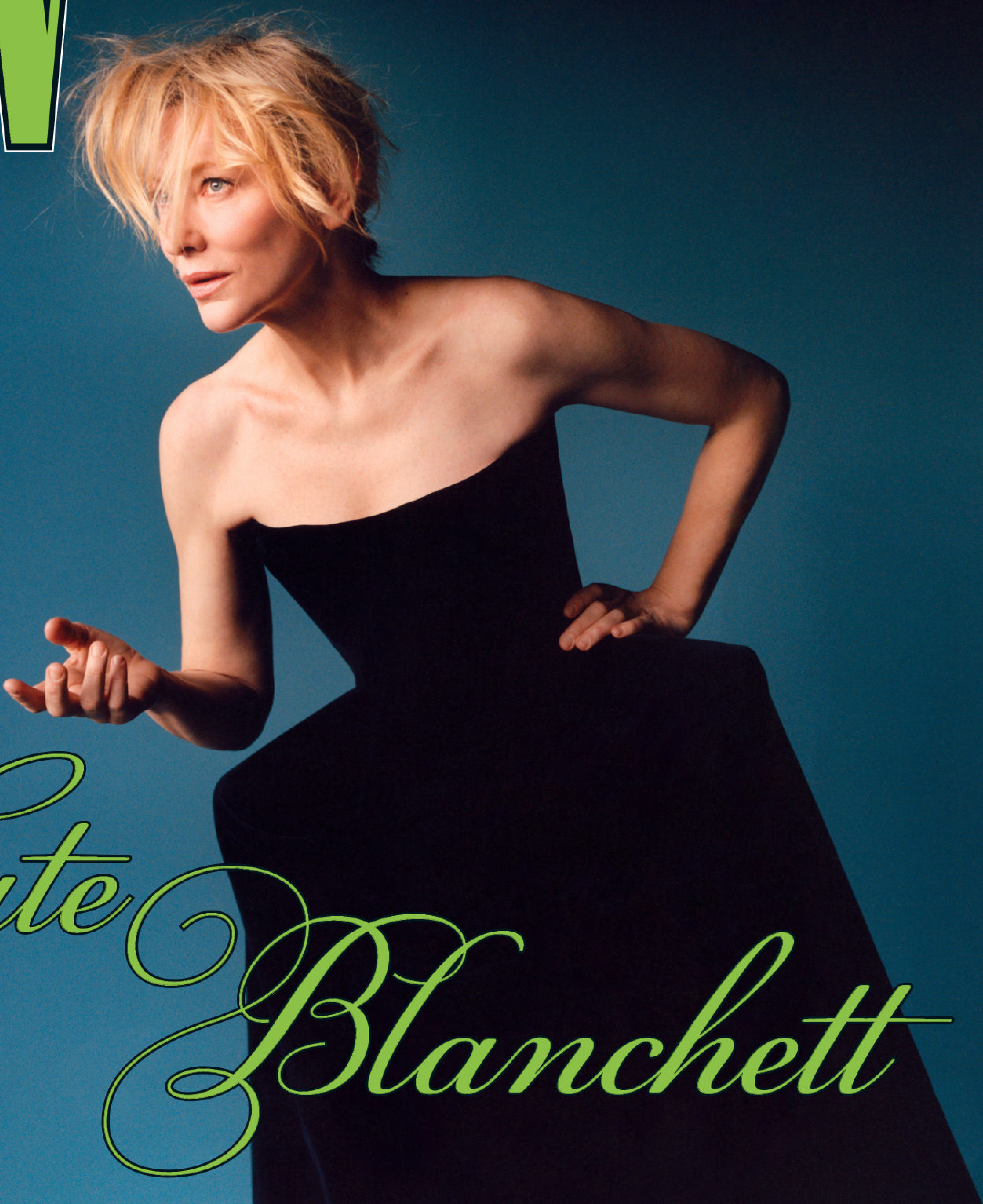
BEST PERFORMANCES



Cate Blanchett

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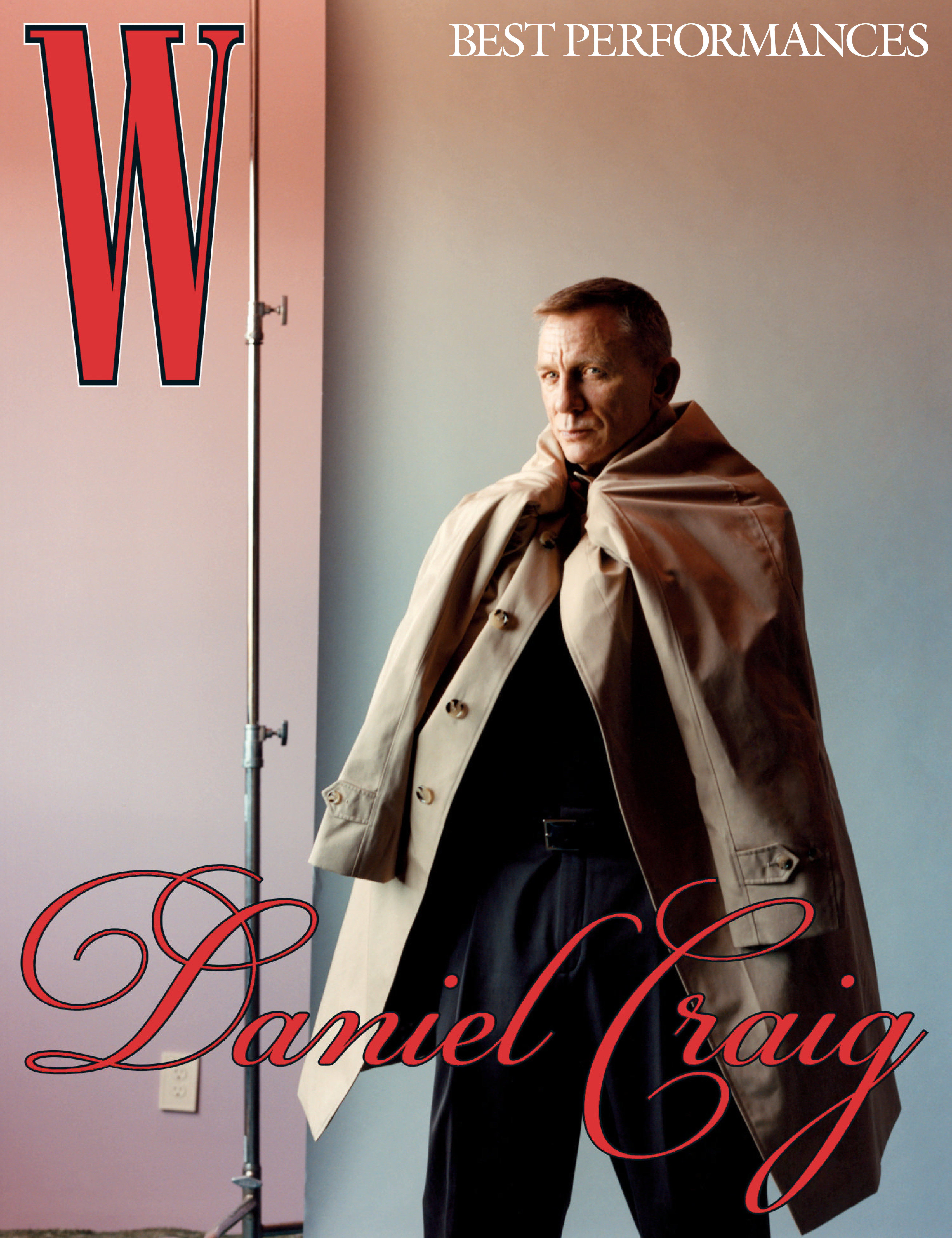
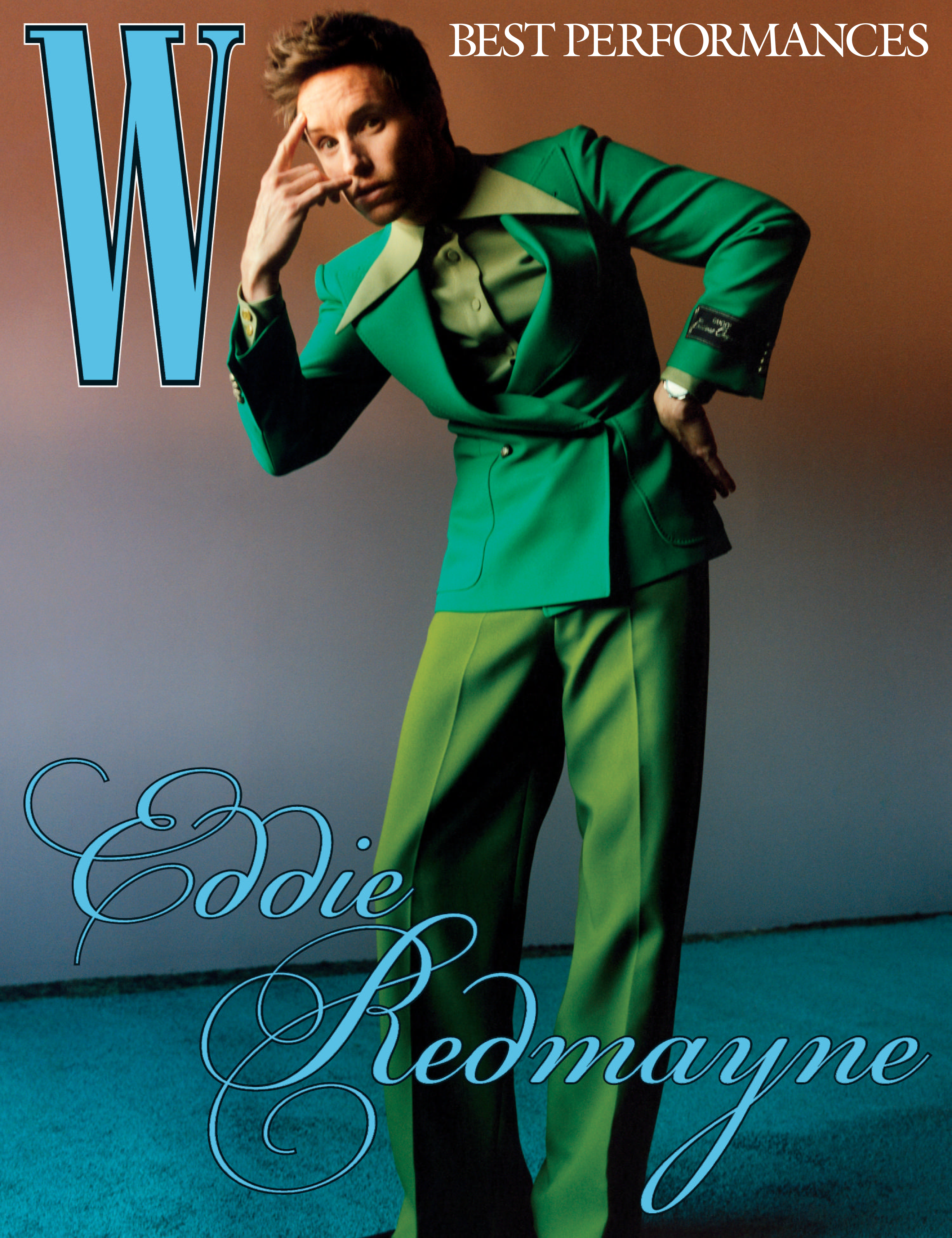
BEST PERFORMANCES



Daniel Craig



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BEST PERFORMANCES

Eddie Redmayne

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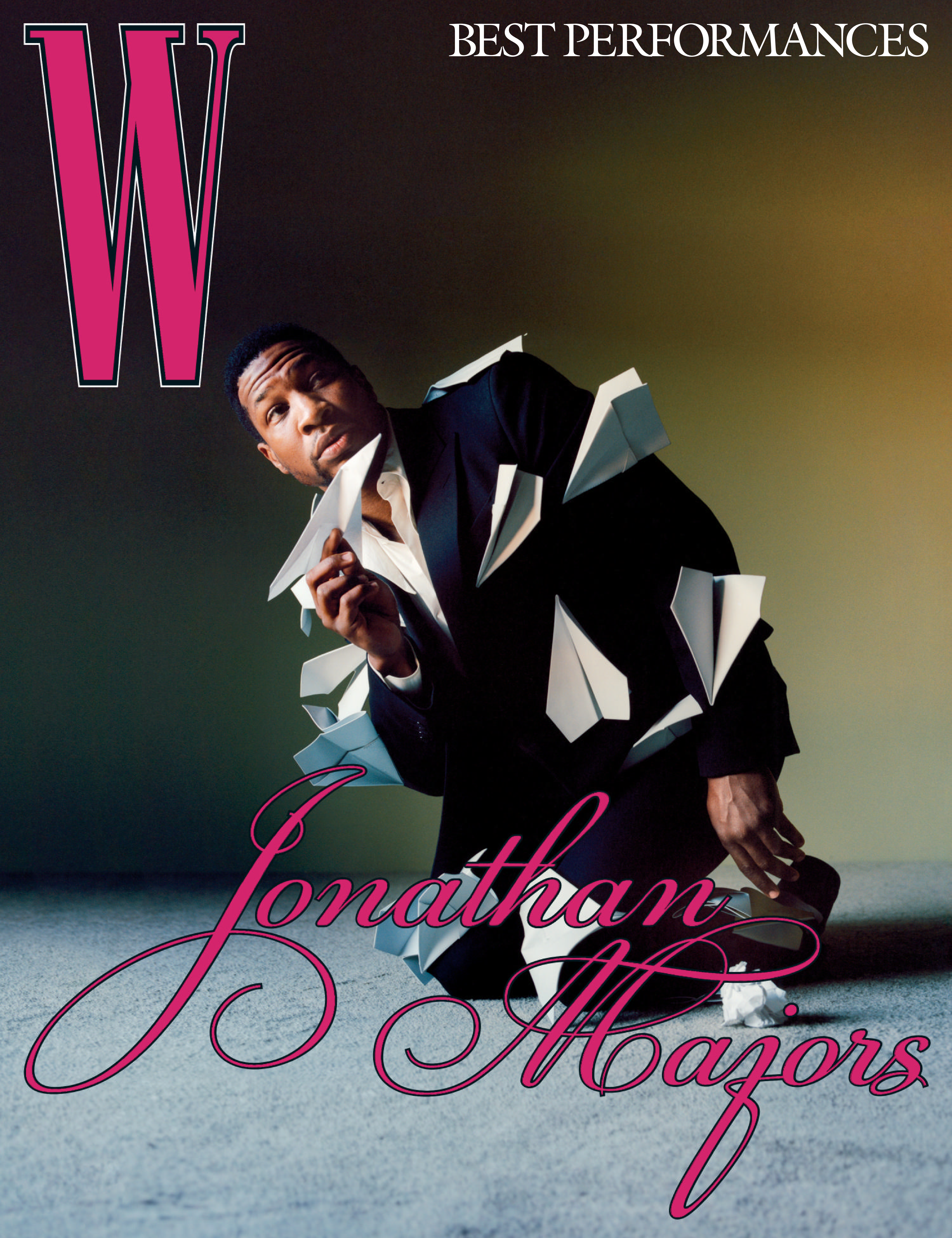
BEST PERFORMANCES

Jennifer Lawrence

W

BEST PERFORMANCES



Jonathan Majors

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Michelle Williams

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BEST PERFORMANCES

Michelle Yeoh

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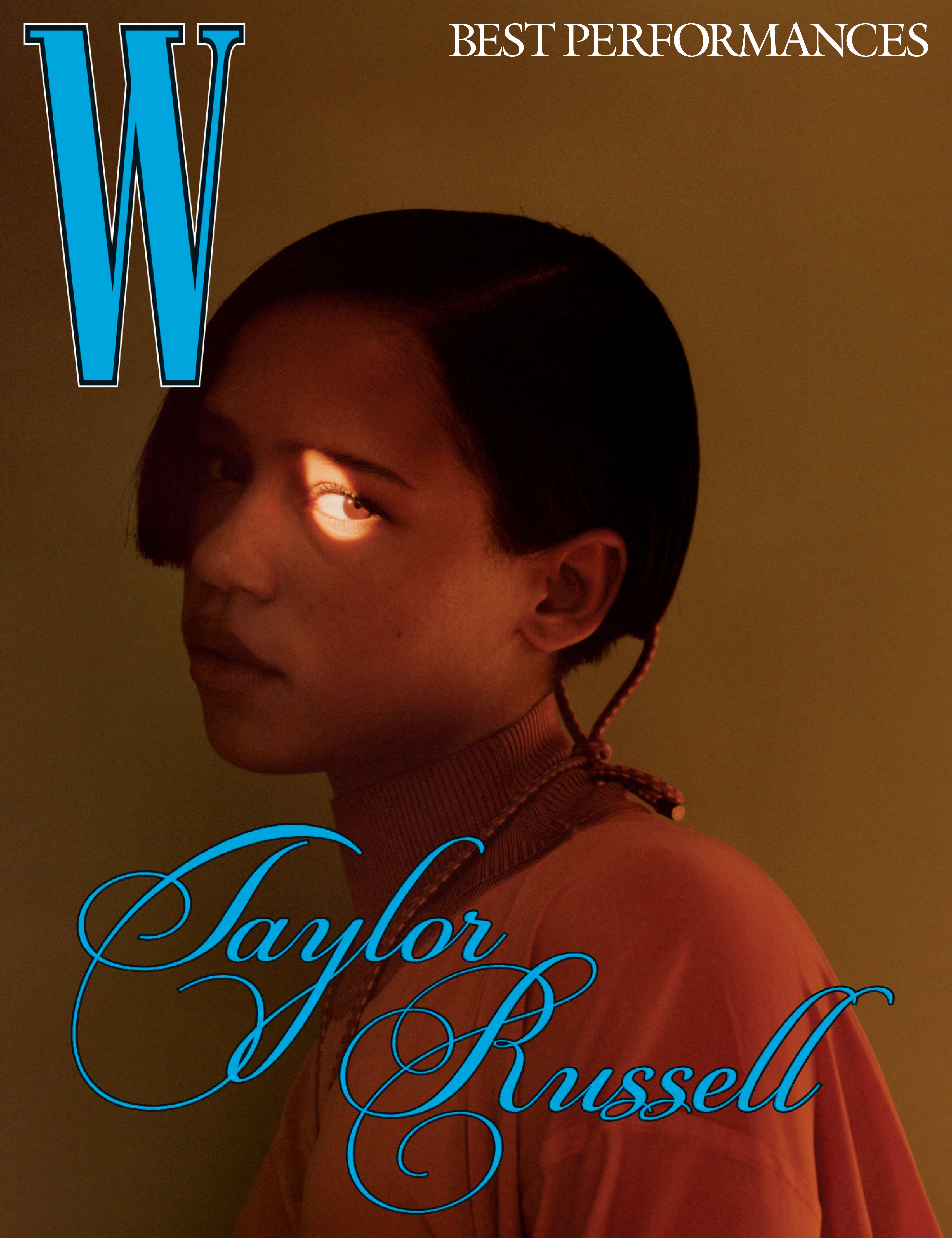
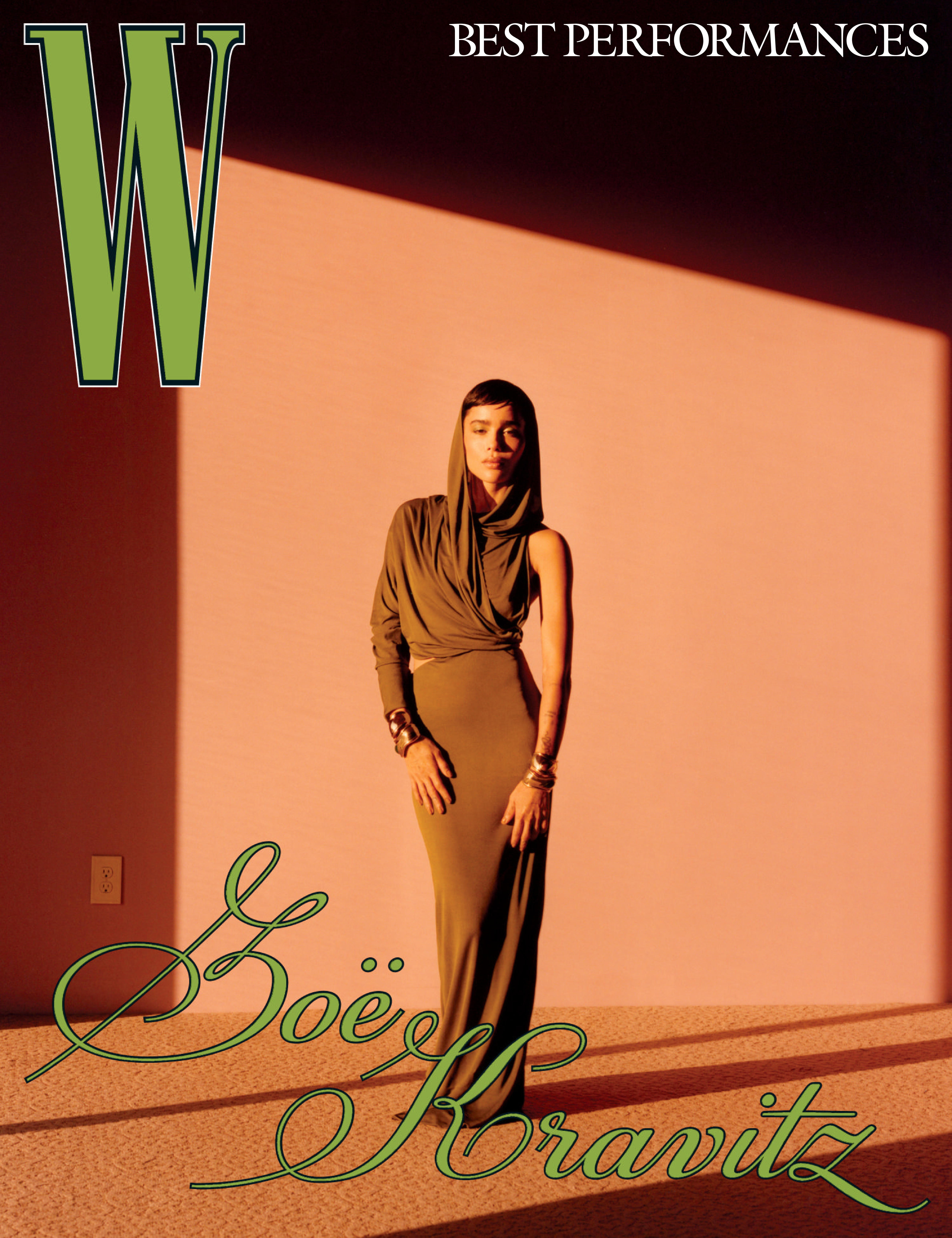
BEST PERFORMANCES



Taylor Russell



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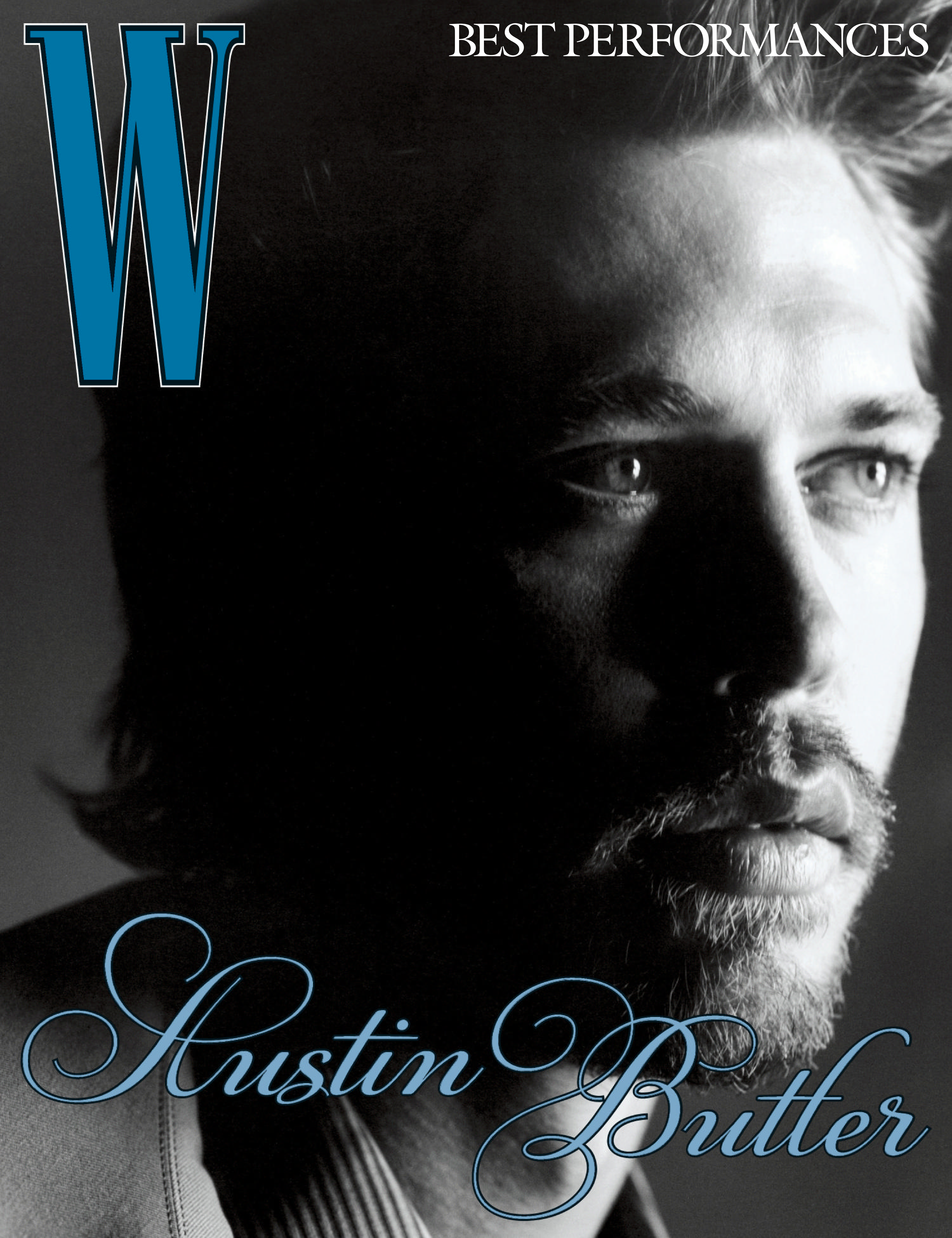
BEST PERFORMANCES

Zoë Kravitz



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BEST PERFORMANCES

Austin Butler

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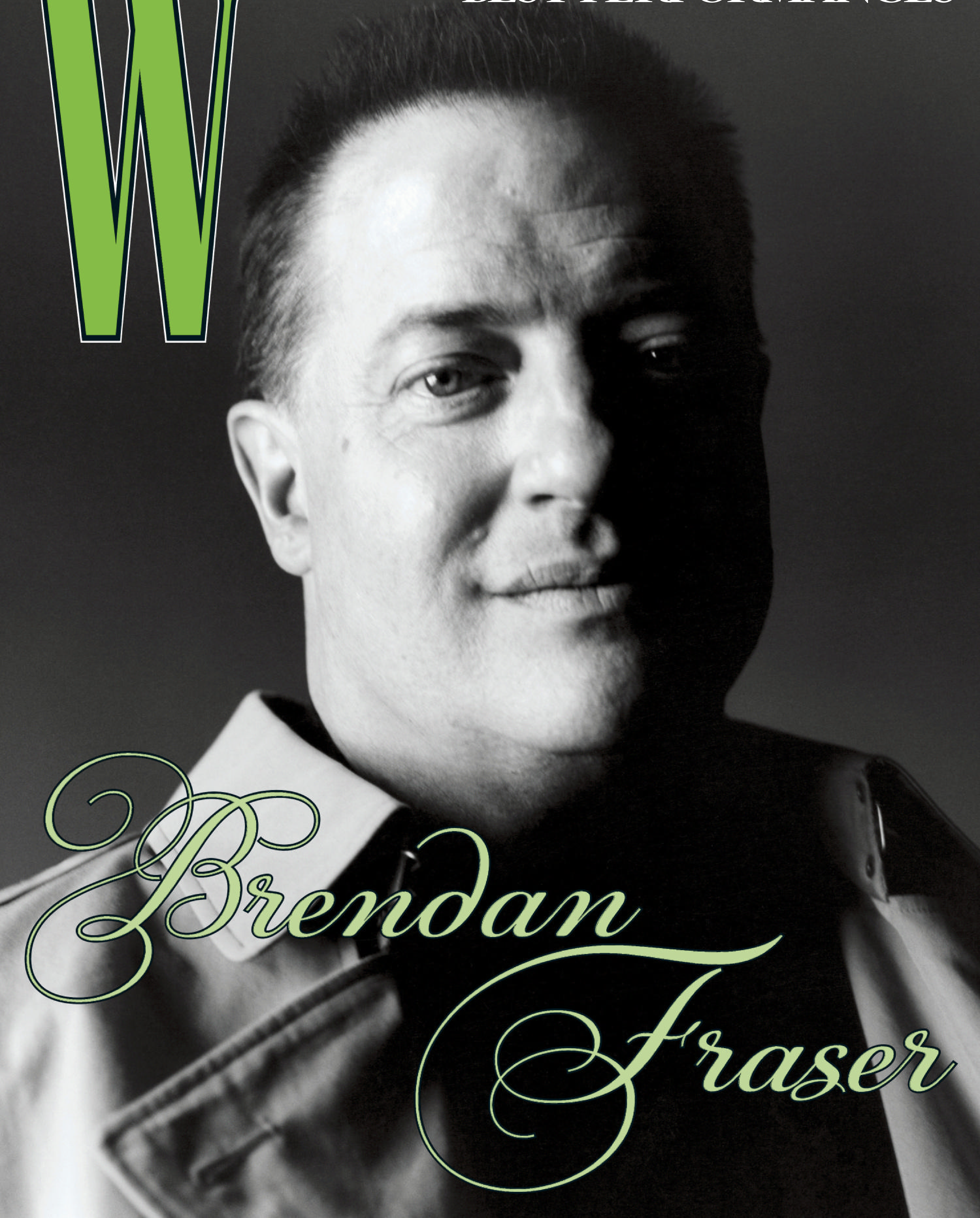
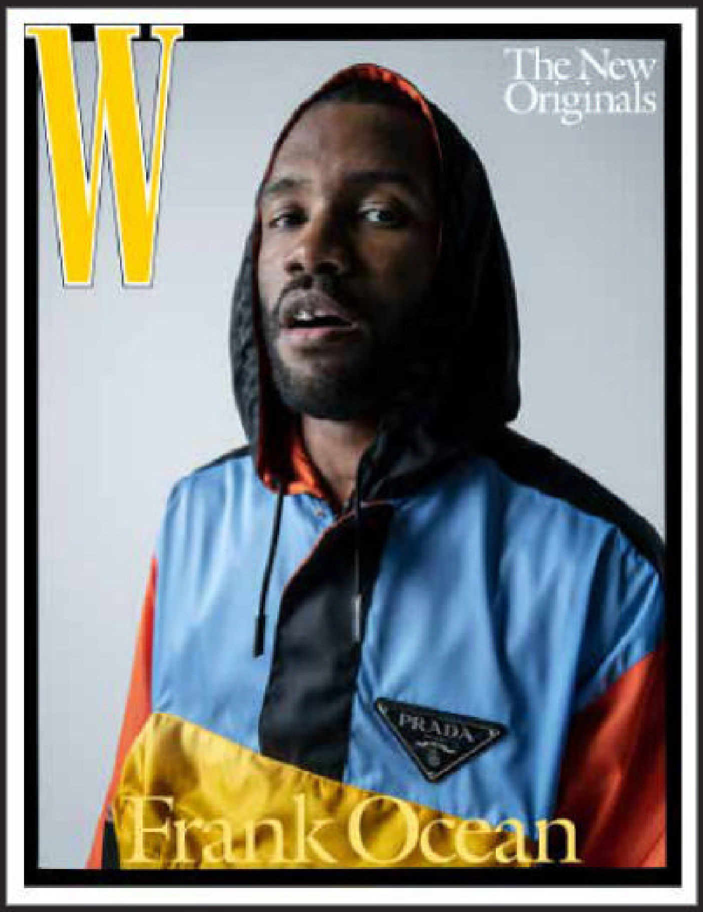
BEST PERFORMANCES



Brendan Fraser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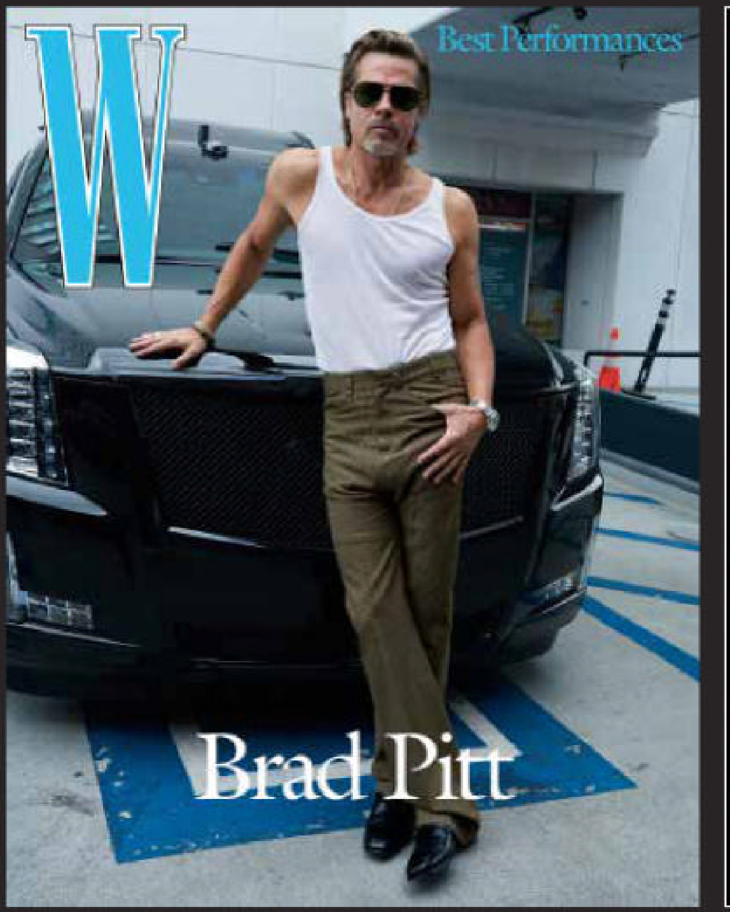
The New Originals
Frank Ocean

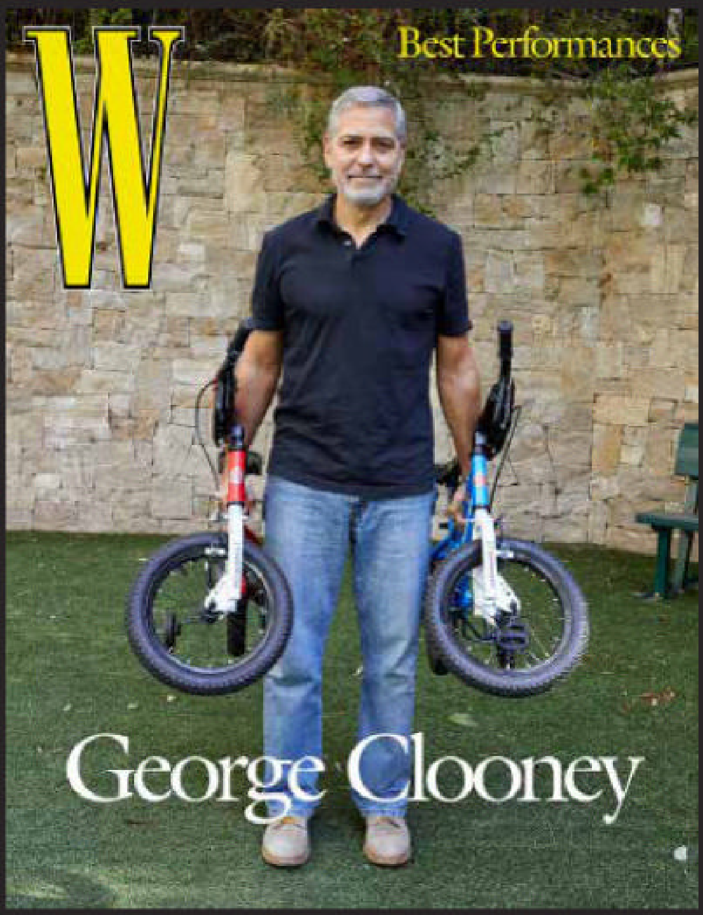

W
Best Performances
Brad Pitt

W
The Music Issue
Dua Lipa

W
The Directors Issue
Starring Margaret Qualley & Mikey Madison
by Quentin Tarantino

W
The New Originals
Michaela Coel

W
Best Performances
Gal Gadot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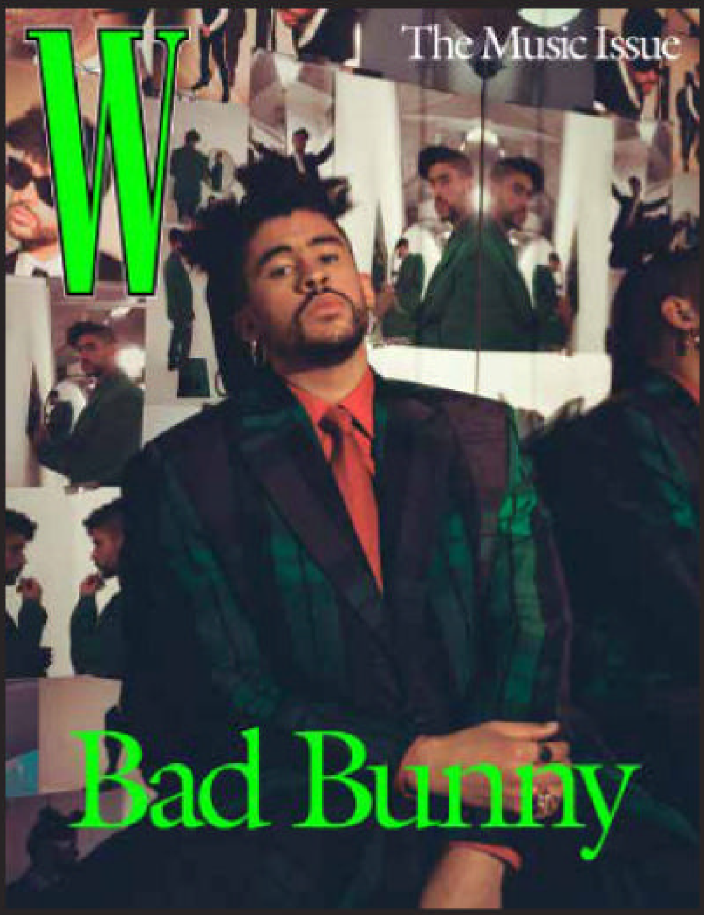
Best Performances
George Clooney

W
The Directors Issue
Starring Emerald Fennell
by Emerald Fennell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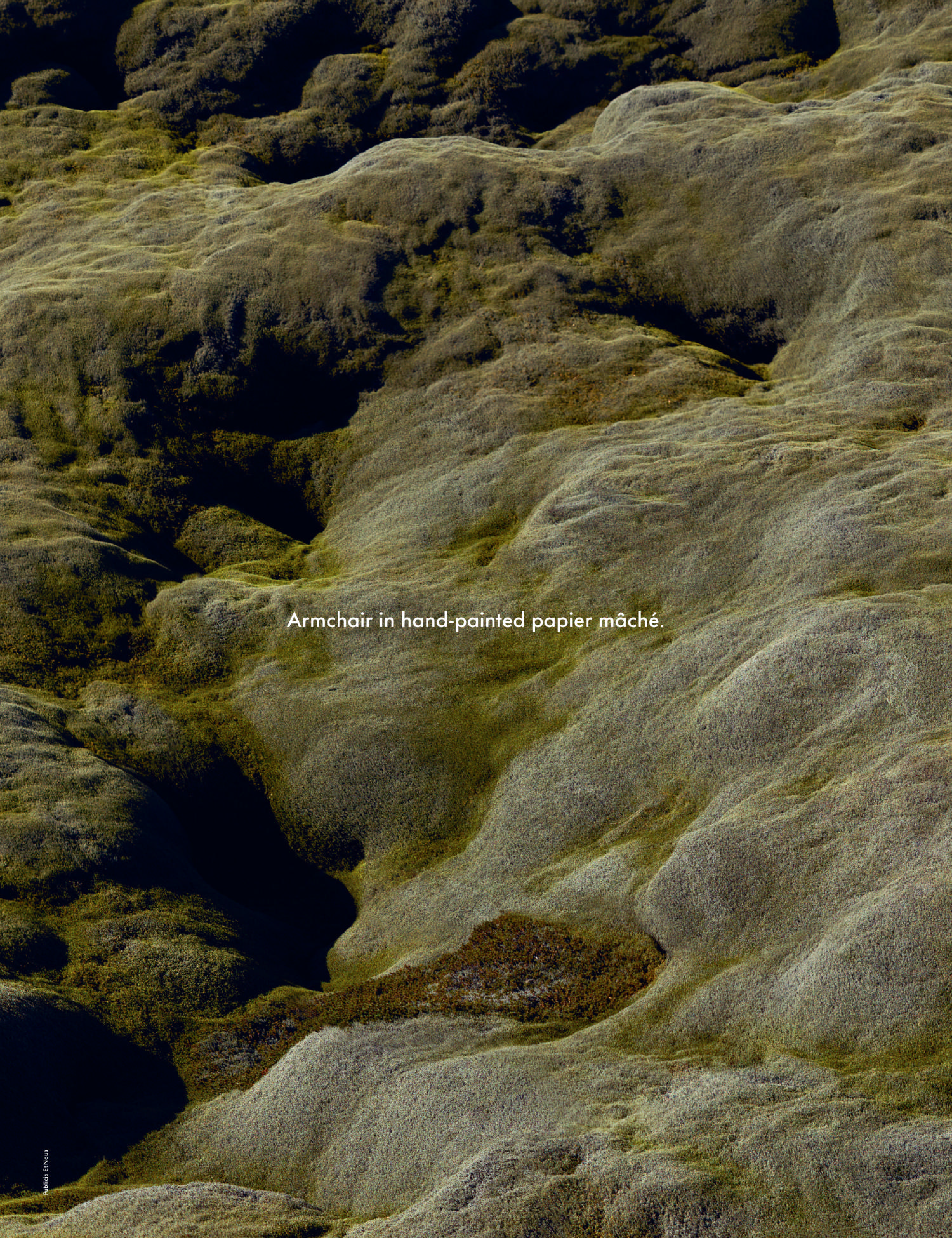
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Best Performances

By Lynn Hirschberg
Photographed by Jamie Hawkesworth
Styled by Sara Moonves

Brad Pitt wears a **Bottega Veneta** shirt, top, and pants; his own ring.

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Best Performances

By Lynn Hirschberg
Photographed by Jamie Hawkesworth
Styled by Sara Moonves

Zoë Kravitz wears **the Row** top, skirt, gloves, sandals, and bag; **Fleur du Mal** bra.

88 **Best Performances**
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Photographed by Max Farago

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Contributors

Tommy Kha

Photographer, "Doing It Their Way" (page 56)

What is your favorite art-house film and your favorite guilty-pleasure film?
My favorite art-house films are anything by Wong Kar-wai. Guilty pleasures are *Empire Records* and *Kung Fu Hustle*.
What is your favorite film quote?
This exchange between Mitzuko and Jun in Jim Jarmusch's *Mystery Train*: "Jun, why do you only take pictures of the rooms we stay in and never what we see outside while we travel?" "Those other things are in my memory. The hotel rooms and the airports are the things I'll forget."

Philip-Daniel Ducasse

Photographer, "Flash Forward: Theophilio" (page 54)

What film have you watched the most in your life?
I must've watched Brian De Palma's *Scarface* at least 20 times. It's taught me a lot about hard work and respect.
What is your favorite film quote?
"Every day above ground is a good day." —Mel Bernstein in *Scarface*
Which film from your youth would you love to see remade, and why?
Home Alone, shot again on 35mm film. There's something so timeless but also nostalgic about film—the grain, the color. I'd also love to see it remade with a Black family.

Jori Finkel

Writer, "Doing It Their Way" (page 56)

What film have you watched the most in your life?
Todd Haynes's film *Safe*. Every time I see it, I have a different take on Julianne Moore's allergic-to-the-world character, ranging from "she's clearly crazy" to "she's the only sane one left on our planet."
What is your favorite art-house film and your favorite guilty-pleasure film?
Moonlight and *Booksmart*.
Which film from your youth would you like to see remade, and why?
Fatal Attraction with the gender roles reversed, so instead of being so sexist, it would be about sexism.

Lucia Pica

Makeup artist, "Best Performances" (page 88)

What is your favorite art-house film and your favorite guilty-pleasure film?
Michelangelo Antonioni's *La Notte*, starring Monica Vitti, and *Pretty Woman*.
What is the first film you remember making a big impression on you?
Il Gattopardo [*The Leopard*], directed by Luchino Visconti.
What is your favorite film quote?
This quote from *Hiroshima Mon Amour*: "*Je te rencontre. Je me souviens de toi. Qui es-tu? Tu me tues. Tu me fais du bien.*" ["I meet you. I remember you. Who are you? You kill me. You are good for me."]

Martin Parr

Photographer, "Season's Bounty" (page 78)

What film has made a big impression on you?
I liked Sebastian Schipper's film *Victoria*, shot in one take, happening through the night.
What film have you watched the most in your life?
I never watch a film again; just once is good for me.
Which film from your youth do you remember fondly?
I loved [the French mime and filmmaker] Jacques Tati's movies when I was young, and indeed still do.

Anthony Turner

Hairstylist, "Best Performances" (page 88)

What is your favorite film quote?
"Wouldst thou like to live deliciously?" from *The Witch*.
What is the first film you remember making a big impression on you?
The Crow, because Brandon Lee in a leather goth outfit and makeup confirmed for me that: (A) I loved the darker side, and (B) I was definitely gay.
What film character do you relate to the most?
Edward Scissorhands. He was an outsider who could cut a mean asymmetrical bob.

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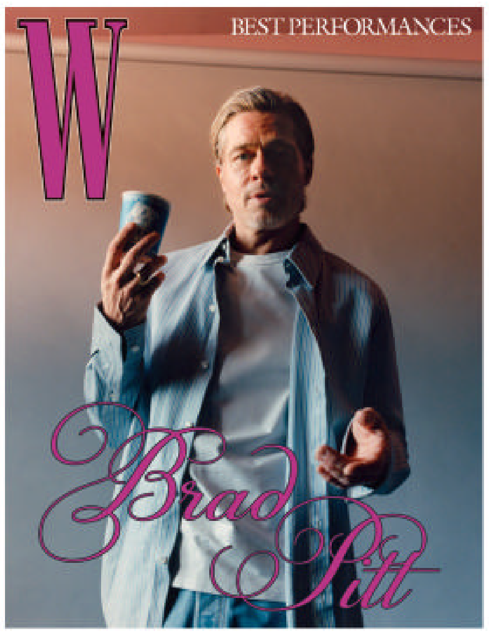
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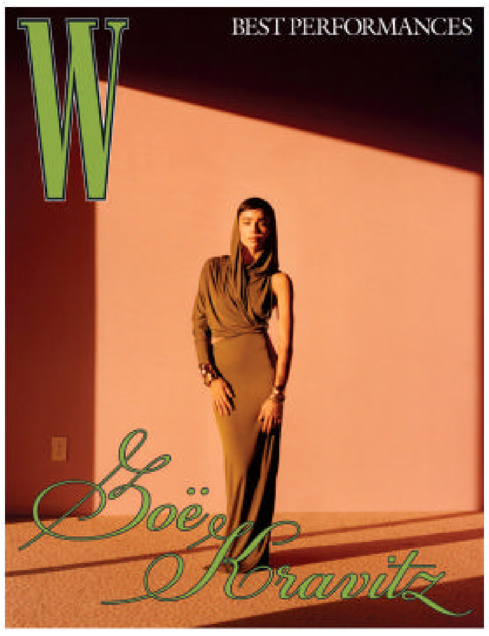
BEST PERFORMANCES
Brad Pitt

Brad Pitt wears a **Bottega Veneta** shirt, top, and pants; his own ring.

W
BEST PERFORMANCES
Michelle Yeoh

Michelle Yeoh wears a **Balenciaga** dress and pantaleggings.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BEST PERFORMANCES
Zoë Kravitz

Zoë Kravitz wears a **Saint Laurent by Anthony Vaccarello** dress; **Elsa Peretti for Tiffany & Co.** cuffs.

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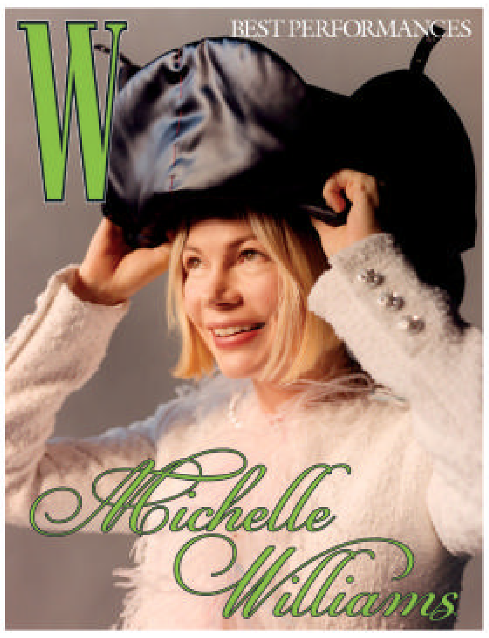
BEST PERFORMANCES
Jennifer Lawrence

Jennifer Lawrence wears a **Dior** dress; **Boucheron** necklace.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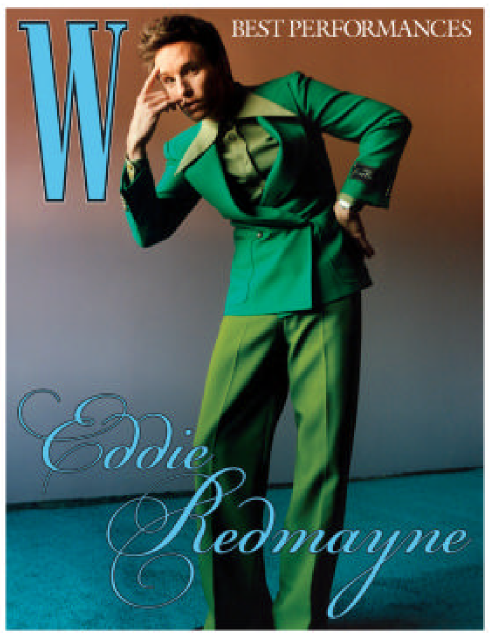
BEST PERFORMANCES
Michelle Williams

Michelle Williams wears a **Chanel** jacket; **Maison Margiela** hat; **Messika Paris** necklace.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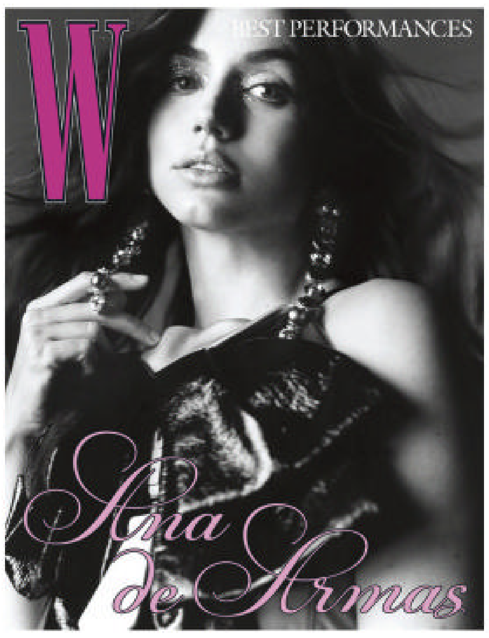
BEST PERFORMANCES
Eddie Redmayne

Eddie Redmayne wears a **Gucci** jacket, shirt, and pants; **Omega** watch.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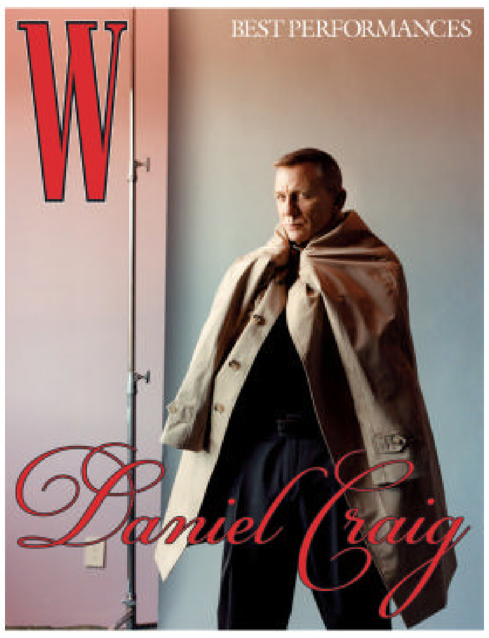
BEST PERFORMANCES
Ana de Armas

Ana de Armas wears a **Louis Vuitton** dress and earrings.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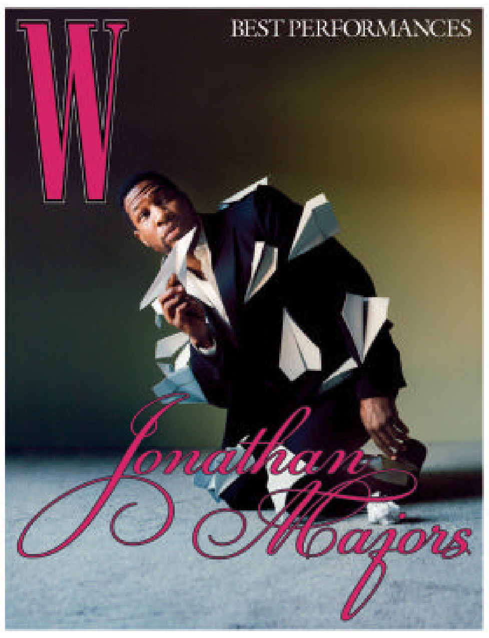
BEST PERFORMANCES
Daniel Craig

Daniel Craig wears a **Burberry** car coat; **Hermès** pants; **R. Turbow Leather** belt; his own shirt.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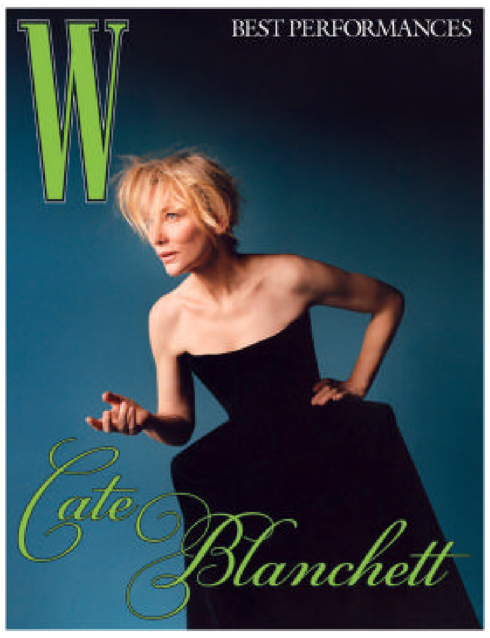
BEST PERFORMANCES
Jonathan Majors

Jonathan Majors wears a **Louis Vuitton Men's** jacket, shirt, and pants; **Adidas** sneakers.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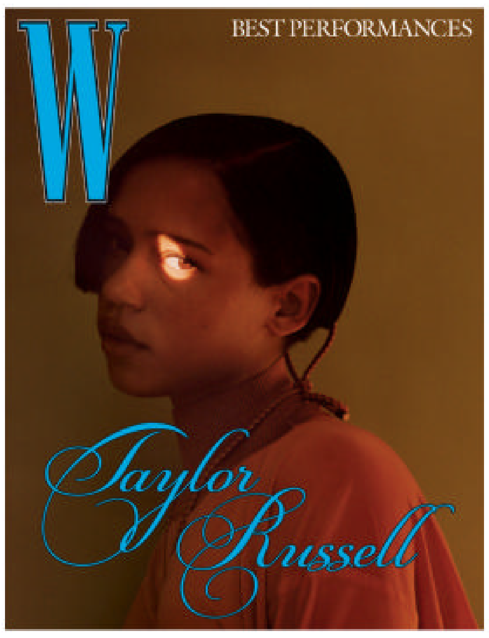
BEST PERFORMANCES
Cate Blanchett

Cate Blanchett wears a **Loewe** dress.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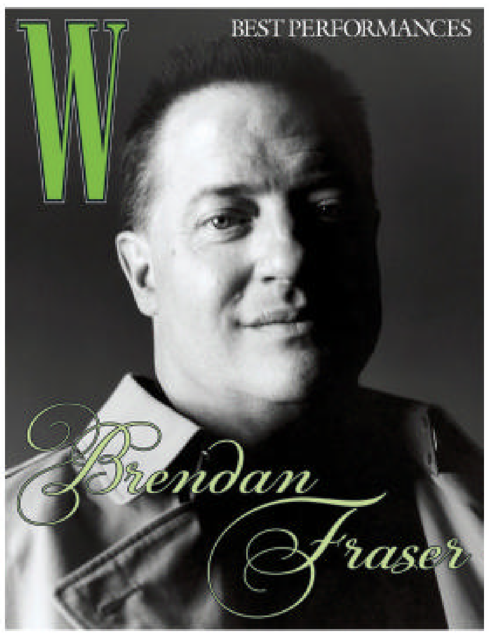
BEST PERFORMANCES
Taylor Russell

Taylor Russell wears an **Hermès** top.

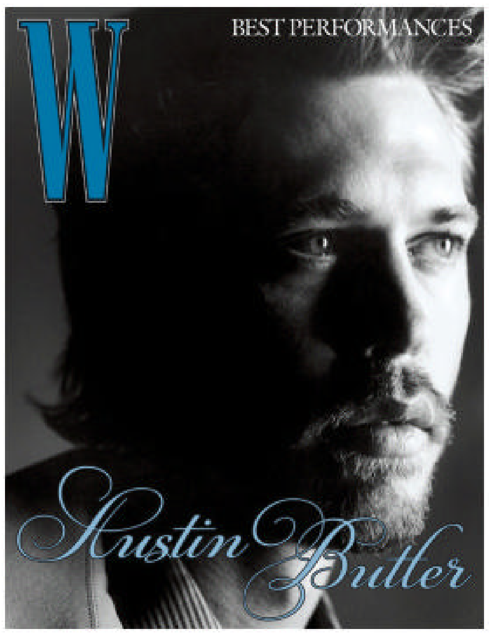

W
BEST PERFORMANCES
Brendan Fraser

Brendan Fraser wears a **Burberry** trenchcoat.

Best Performances: The Covers

Honoring 14 standout stars of 2022's most stunning films.

By Lynn Hirschberg
Photographed by Jamie Hawkesworth
Styled by Sara Moonves


W
BEST PERFORMANCES
Austin Butler

Austin Butler wears a **Celine Homme by Hedi Slimane** coat and shirt.

W
BEST PERFORMANCES
Margot Robbie

Margot Robbie wears a **Prada** dress; **Pasquale Bruni** ring.

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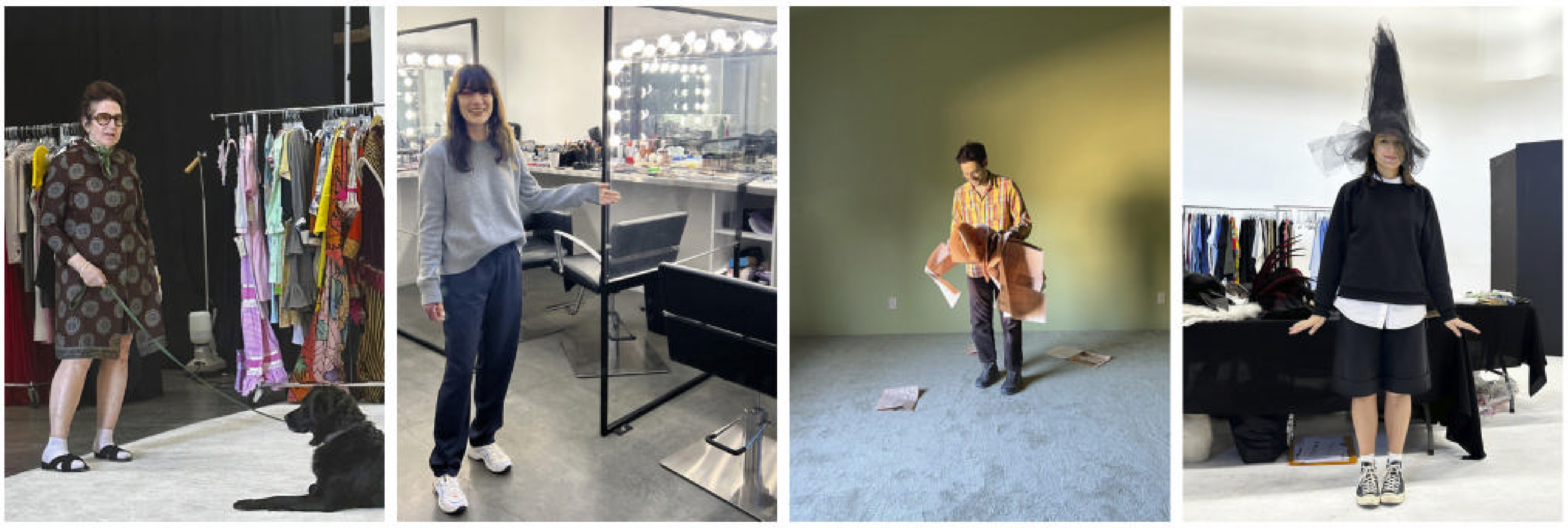

Behind the scenes at *W*'s Best Performances shoot. *Top, from left:* Jonathan Majors takes flight; Gille Mills and his team build the set; Senior Style Editor Allia Alliata di Montereale inspects a delivery; Social Media Editor Faith Brown strikes a pose. *Middle, from left:* Photographer Jamie Hawkesworth with Mia Goth; cover star Brad Pitt; Assistant Fashion Market Editor Tori López earns her wings; Hawkesworth and hairstylist Anthony Turner play with a veiled look; endless racks of clothing and accessories. *Bottom, from left:* Editor at Large Lynn Hirschberg with her dog, Zora; makeup artist Lucia Pica at her station; Hawkesworth working with props on set; Senior Fashion Market Editor Jenna Wojciechowski tries on a witchy ensemble.

ALL IMAGES COURTESY OF W

Best of the Best

The photographer Jamie Hawkesworth and I took our first pictures together about 10 years ago, when I was working at American *Vogue* and he was just starting to shoot for magazines. Since then, I have seen him become not just one of the best photographers in fashion, but one of the best photographers working in any capacity today. When he agreed to collaborate on our annual Best Performances issue, the brainchild of Editor at Large and Hollywood legend Lynn Hirschberg, all of us at *W* knew that Jamie would bring something different to the portfolio.

So began our journey: After many, many conversations via phone, email, text, WhatsApp, and Zoom, we arrived in Los Angeles during a hot November weekend. With an incredible team in place—Lucia Pica for makeup, Anthony Turner for hair, Gille Mills for set design, and the amazing *W* editors for just about everything else—we set off to photograph 32 of the actors who we felt had given the best performances of 2022. The group included the great Cate Blanchett, whom I hadn't seen since she guest-edited an issue of *W* in 2018; Jonathan Majors, who somehow managed to make a Louis Vuitton suit covered with paper airplanes look chic; and Michelle Yeoh, who is always the epitome of class and elegance.

The shoot was full of magic, from when Jennifer Lawrence donned a white Dior dress accessorized with angel wings to the hilarious moment when Michelle Williams confessed that she was dying to wear a baby blue Bode clown suit. (A few days later, Williams told me she had gone shopping on their website.) Danielle Deadwyler, who blew us all away in *Till*, left us breathless in a black Valentino gown and pearls; Margot Robbie was out of this world in a silver dress by JW Anderson; Jeremy Strong looked perfect in a tiered Comme des Garçons Homme Plus outfit; and Aubrey Plaza, fresh off her *White Lotus* success, couldn't have been more comfortable in a mirrored Alaïa bodysuit. Every time we work on Best Performances, we wonder who will be up for taking a fashion risk, and somehow, this time around, everyone was game.

For three long days, we subsisted on coffee, we laughed, we stressed, and we were comforted by Hirschberg's dog, Zora. Ultimately, we were thrilled. The end results of this epic 86-page portfolio begin on page 88.

Elsewhere, in a new section called "Flash Forward" (page 54), we introduce you to Theophilio, a brand by designer Edvin Thompson that is gaining traction in New York and beyond. We also have a beautiful story featuring five Native artists creating incredibly important work ("Doing It Their Way," page 56). Lisa Love, my first boss, takes us around the world in "My Life in Parties" (page 50); Lisa is the queen of Los Angeles, and her comings and goings are every bit as glamorous, fun, and wild as she is. Additionally, there is a fabulous excerpt from author and *W* contributor William Middleton's upcoming book about Karl Lagerfeld—someone who, throughout his lifetime, certainly knew how to give his own best performances ("Karl's World," page 66).

As always with this issue, we feel lucky to celebrate some of our favorite stars, highlight new ones, and surprise and excite you with unexpected images and stories. We hope you have as much fun reading it as we had making it.

Love,

Sara Moonves

LOEWE

Spring Summer 2023
Photographed by David Sims

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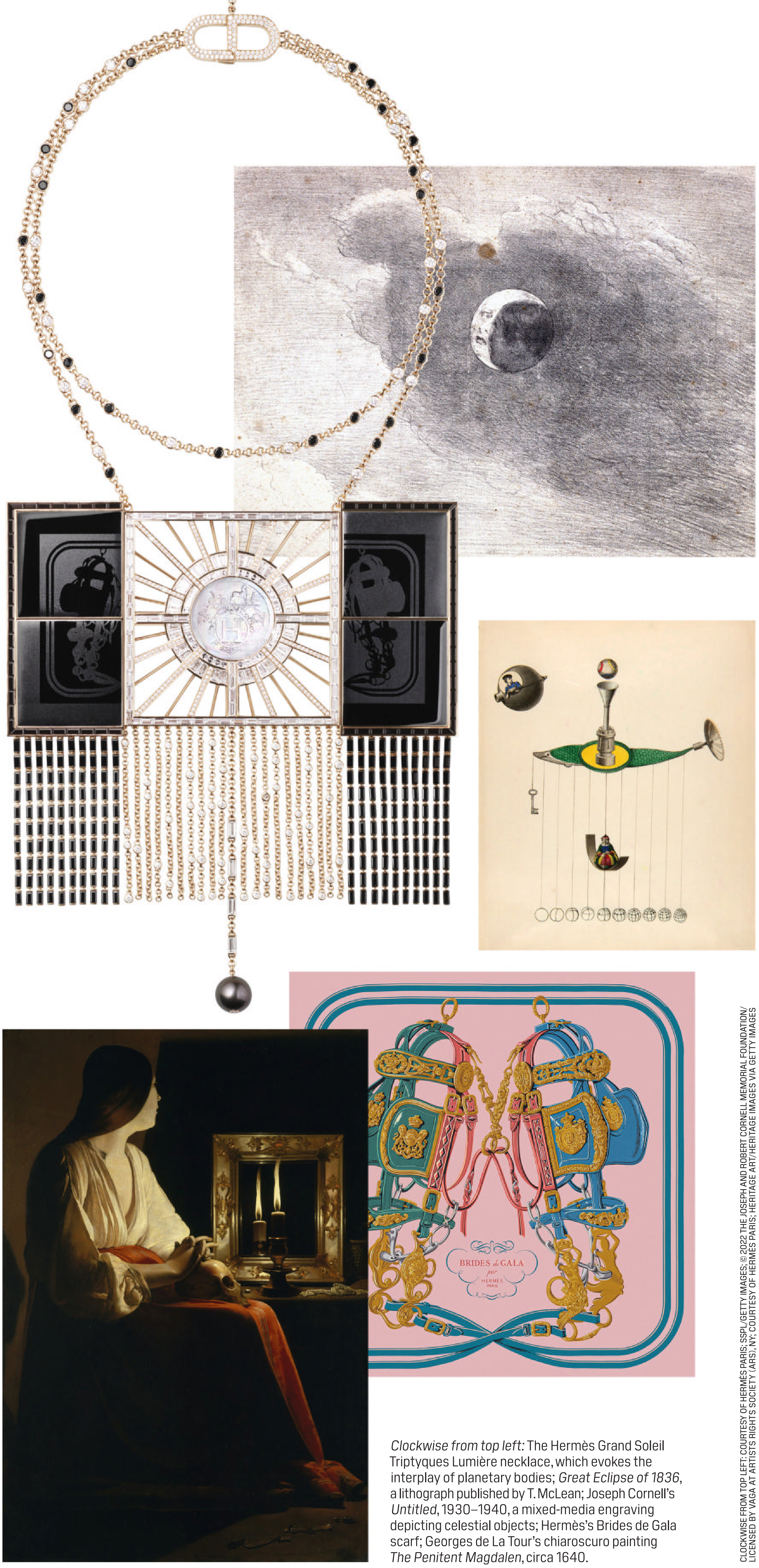
Backstory: Hermès's Lumière Necklace

A new jewelry collection emphasizes the eternal tussle between light and dark. By Horacio Silva



Clockwise from top left: The Hermès Grand Soleil Triptyques Lumière necklace, which evokes the interplay of planetary bodies; *Great Eclipse of 1836*, a lithograph published by T. McLean; Joseph Cornell's *Untitled*, 1930–1940, a mixed-media engraving depicting celestial objects; Hermès's Brides de Gala scarf; Georges de La Tour's chiaroscuro painting *The Penitent Magdalen*, circa 1640.

CLOCKWISE FROM TOP LEFT: COURTESY OF HERMÈS PARIS; SSPL/GETTY IMAGES; © 2022 THE JOSEPH AND ROBERT CORNELL MEMORIAL FOUNDATION/ LICENSED BY VAGA AT ARTISTS RIGHTS SOCIETY (ARS), NY; COURTESY OF HERMÈS PARIS; HERITAGE ART/HERITAGE IMAGES VIA GETTY IMAGES

Pierre Hardy, who is known for his distinctive brand of stealth glamour, is in a philosophical mood. The creative director for Hermès shoes and jewelry believes there's never been a better time to look beyond the obvious and embrace one's esoteric side. "It's definitely a moment for contemplation," he observes, "to pay attention to everything that's happening in the world."

Hardy, who joined Hermès in 1990, is musing about his latest high-jewelry collection, Les Jeux de l'Ombre, comprising 53 pieces inspired in part by the moody 16th- and 17th-century chiaroscuros of Caravaggio. A former dancer, the Paris-born Hardy explains that the dramatic collection, his seventh since he launched Haute Bijouterie for the luxury house in 2010, forms a pas de deux between "the two sides of Hermès."

Nowhere is this duality more apparent than in the standout Lumière necklace, a triptych light box with sliding black enamel panels engraved with the Brides de Gala motif, one of Hermès's most iconic scarf prints, which open to reveal a sun medallion. Borrowing from Caravaggio's idea that shadows contain an inner light, and designed to be worn either closed or open, Lumière sets the stage for the passage from darkness to brilliance, the outer panels with black spinels giving way to rose gold set with diamonds and pink mother-of-pearl.

Though Hardy is not usually given to overt narrative in his designs, the entire collection, he says, tells an overarching story about the contrasts found in nature. The triptych necklace alludes to the alignment of celestial objects that occurs during lunar and solar eclipses. But the Lumière is also a nod to olde-worlde stage machinery and contraptions. "It's the first time I've experimented with jewelry that moves," Hardy says. Some of the pieces in the collection bring to mind the sumptuous automatons favored by 17th-century aristocrats and now prized by watch and jewelry collectors. "We used an intricate watchmaking mechanism, but it's exactly the same concept as they used to have in theaters in the 17th century to make gods or angels appear onstage."

Not that Hardy is all about descending deities and cosmic phenomena. For the perennially cheery designer, his foray into the obscure offers a portal into a world of possibility. "Everyone has been out walking at night and tried to outrun their shadow," he says. "You can't; it's bigger than you and a part of you. We need to embrace our shadow. It's like a ghost, but a playful one."

Besides, he adds, it would be boring if everything were always shiny and sparkling. "The beauty of jewelry," he surmises, "is when it transcends materiality, value, and price and instead makes you dream and think. Either there is magic or there isn't." ◆

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My Life in Parties: Lisa Love

The peripatetic creative director and editor gives us rare VIP access to her festive world.

Lisa Love has lived many lives: She was a painter, a model, and then Andy Warhol's Los Angeles driver of choice before she became the West Coast editor of *Interview*, and then the West Coast editor of *Vogue*, a position she held for close to 30 years. Now she's the brains behind the annual star-studded Academy Museum Gala, among other things. Love spent her childhood in Rome, Geneva, and London. It was in Geneva that she met her lifelong best friend, the photographer Pamela Hanson. "When we were all of 6 years old, we used to 'cohost' our parents' cocktail parties, pretending to be waiters, passing inedible hors d'oeuvres we had made, or mixologists, concocting disgusting drinks," Love says. "Before bedtime, we had morphed into 'event photographers.' We made a cardboard copy of a Rolleiflex, with an opening in the back where we stashed small painted portraits of the guests, then charged them 50 Swiss centimes a portrait. It's no wonder that she ended up the photographer and I the party planner." Those outside of the fashion world might recognize Love from her star turn on MTV's *The Hills*, where she delivered the iconic, perfectly deadpan line "She's gonna always be known as the girl who didn't go to Paris." Love remembers her experience as a reality television star somewhat less than fondly, but she has plenty of other fascinating stories to tell. ANDREA WHITTLE

RESERVADO
JOURNALIST

"Pamela Hanson took this photo of me. I don't know where I was—somewhere not in the U.S. But I do know it was after my wedding, because I designed this dress for my rehearsal dinner," Love says. "Around the time I got married, I was very good friends with the Chanel designer, Philippe Guy Bourget, and they offered to make my wedding dress. And I was like, 'No, thanks. I got this.'"

Love onboard the RMS Queen Mary in 1965, traveling to London with her father. "Well, I think that's the first red carpet picture I ever did," she says. "This is the Queen Mary's step-and-repeat, in front of the telephone booth."

"This is Pamela and me at the Battersea Park Fun Fair. We were probably around 10 years old," Love says. "We were little hustlers back then. We were obnoxious, I'm sure. I can't imagine we weren't."

Love was born in Cincinnati but lived there only a few days before her family decamped to Rome. "My father was one of those original Mad Men, in charge of advertising for Procter & Gamble. In the 1950s and '60s, they shipped everybody off to Europe." Here, Love (right) sits at a dinner with her mother (far left).

CLOCKWISE FROM TOP: COURTESY OF PAMELA HANSON; COURTESY OF LISA LOVE (3)

Love moved to Boston to study at the School of the Museum of Fine Arts at Tufts. "I was a painter, but I always preferred the photography department—those were my people," she says. She became close with the likes of David Armstrong (above), Philip-Lorca diCorcia, and Nan Goldin, who took this photo. "That period informed a lot of my life, because I'm still surrounded by photographers all the time."

"Europe lends itself to being more festive than the U.S. They can turn every opportunity into a party, and they take traditions very seriously. Dinner is not just dinner on the table—it's also a time to celebrate being together," says Love. Here, she's in her mid-20s in Klosters, Switzerland, in a photo pulled from her mother's archives.

Love, here with her daughter Laura at her feet, celebrating her 40th birthday at Good Luck Bar, a now-shuttered Chinatown-themed institution near her Los Angeles home. "Randy Quaid hosted this party for me, and Alexis Arquette performed, and I'm sure there was cake," she recalls.

"I was happily an artist until Arthur Elgort came to Boston and started taking pictures of me. Then I was sent to Paris to model," Love says. "Any excuse to be in Paris was the most exciting thing ever. The '80s were a great period to be there: bad haircuts, weird clothes." Here, she gets ready for an evening out with her roommate at the time, Caroline Pagano, also a fledgling model.

"I moved to London when I was 11. I thought I was moving to the gloomiest city in the world, but, of course, London was phenomenal in the '60s," Love says. "It was the height of everything: King's Road, Chelsea Cobbler, zoot suits, snakeskin boots, the Rolling Stones. I mean, the Beatles' manager lived across the street from us."

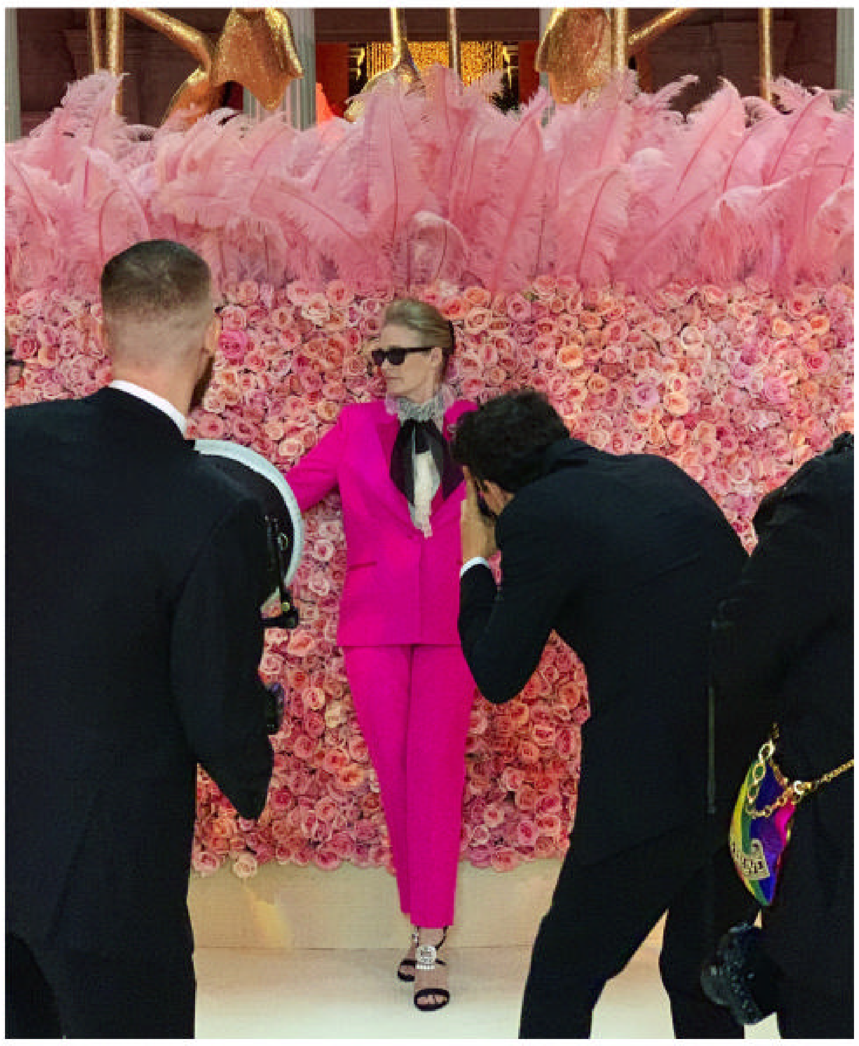
CLOCKWISE FROM TOP LEFT: COURTESY OF NAN GOLDIN; COURTESY OF LISA LOVE; COURTESY OF PAMELA HANSON; COURTESY OF LISA LOVE (2)

Love (second from left) moved to Los Angeles in 1982 and became the West Coast editor of *Interview* in 1988. Here, she is at an L.A. club with a crowd that includes the singer-songwriter Cherry Vanilla (second from right), the actor Paul Fortune (far right), and the director Marek Kanievska (center). "I met some incredible people—before coolness was quantified by follower counts—and made genuine friendships with artists, designers, filmmakers, photographers, and even some actors who have stood the test of time."

After a year at *Interview*, Love took a position with the same title at *Vogue*. "This is from my first Met Gala, in 1995," says Love, here with actor John Enos III (left) and Richard Gere (right). "Richard had just broken up with Cindy [Crawford], and he wanted to go out. It was very casual—before the Met transitioned into the epic event that it is today."

Love at her rehearsal dinner, in London, in 1982. "My husband's father was a member of a gentleman's club, so we had it there," Love says. "I remember there was a certain formality that was very English—very much the old-school kind of rehearsal dinner, with just the family, the maid of honor, and the best man. Poor Pamela had to give a speech, and she doesn't like giving speeches."

At *Vogue*, Love's job eventually included helping out with the Met Gala. She humbly describes her role in the event as "just an assistant to the assistant to the assistant to the assistant." Here, she poses for a throng of photographers at the 2019 "Camp"-themed fete.



"This is at Pamela's wedding, in Geneva. She married a Russian, so it was a Russian party," Love says. "I'm rewearing that same dress I made—we rewore dresses then. I still do."

Another Met Gala moment, here at an afterparty at the Boom Boom Room in 2017, with her former intern Sara Moonves (now *W*'s editor in chief).

CLOCKWISE FROM TOP LEFT: COURTESY OF LISA LOVE; COURTESY OF PAMELA HANSON; COURTESY OF LISA LOVE; COURTESY OF LISA LOVE AND SARA MOONVES; COURTESY OF PAMELA HANSON (2)

Love planned both of her daughters' weddings. Her younger, Laura, had her reception at the Odeon, in New York, in 2022 (above and top left). "It was a second attempt at a wedding. It was supposed to be on New Year's Eve in 2021 at the Chateau Marmont, but the hotel got shut down," Love says. "Then Laura visited a psychic who told her to reschedule it for April 9. So we turned a wedding around in three months—you don't need a year to plan."

Love at home with her daughters, Laura (left) and Nathalie. "I always tell my children, 'Don't waste your time going to a party unless you come home with something new, or someone new,'" Love says. "'Don't be a bore, and for God's sake, write a thank-you note.'"

Lady Gaga (right, with Love and managing director, partner, and co-chairman of Creative Artists Agency Bryan Lourd) performed at the first Academy Museum Gala, in 2021. "She was just magnificent," Love says. "Once the last award was presented, to Sophia Loren, Gaga started singing from her seat. Nobody could tell where she was. She moved through the crowd, café-style, and then when she got onstage, the stage lit up and there was a full orchestra behind her."

"I can't tell you where this photo was taken," Love says, coyly. What she can tell us is that she's wearing a Paco Rabanne dress, Prada shoes, and her signature Barton Perreira frames. "I can see clearer with sunglasses on. My eyes are very light sensitive. The only time I ever switch to clear lenses is when I'm driving."

CLOCKWISE FROM TOP LEFT: COURTESY OF LISA LOVE; COURTESY OF DAVID RODGERS; COURTESY OF LISA LOVE; HUNTER ABRAMS; COURTESY OF THE ACADEMY MUSEUM; COURTESY OF PAMELA HANSON

Flash Forward: Theophilio

Designer Edvin Thompson is heating things up with a fresh combination of Jamaican flair and New York hustle.

By Camille Okhio

Photographed by Philip-Daniel Ducasse
Styled by Allia Alliata di Montereale

"I chose the name Theophilio for my brand to pay homage to my family," says designer Edvin Thompson, who is known for his carefree, Caribbean-infused aesthetic. "It was my grandfather's name, and it means 'to be loved by God.'" Thompson moved to the United States from Jamaica in 2002, at the age of 9, with his mother and siblings; his father followed shortly thereafter. "I've always wanted to celebrate Jamaica's past, present, and future through my clothes," he adds. "Jamaica is everywhere—it's easy to draw inspiration from the cultural diaspora. There are beautiful Caribbean communities all over, and I wanted to help build a bridge from my country to the world." The traditional mesh tank tops one sees at a Jamaican Carnival are recast in Theophilio collections as cropped knits in softer textiles. The Jamaican flag colors of green, black, and mustard yellow—what Thompson refers to as the "Rasta Pantone"—appear in every show. And then there is his very deliberate casting: gleaming Black goddesses with knee-length braids who carry themselves with ease.

Joan Smalls, a friend of Thompson's since he charmed her on a photo shoot in 2021 for Black Fashion Fair, a platform that promotes emerging Black designers and Black-owned brands, connected immediately with him, noting his passion and pride: "As a fellow Caribbean, I'm just so proud of how Edvin highlights his heritage in his work and stays true to his culture," says Smalls, who is from Puerto Rico. "On top of that, he uses upcycled fabrics when possible, which speaks to his desire to make a difference in this fast-consuming industry."

Thompson held his first fashion show in 2016 with his friend Bobby Day, a fellow designer, in a garage on Atlantic Avenue in Brooklyn. The show, filled with upcycled pieces including denim, leather, and oversize cotton shirts that alluded

This page, clockwise from top left: Akon Changkou at the Theophilio spring/summer 2023 show. Edvin Thompson (far left) with his team: (from left) Antoine "Bibby" Gregory, Jessica Trombatore, Barrington Smith, Doquan Hines, Christian Cody, Daesha Cano, Ah-Niyah Gold; Thompson wears a **Black Fashion Fair x Theophilio** Family tee, **Theophilio** custom pants, his own jewelry and boots; his entourage wears **Theophilio** T-shirts. Imaan Hammam (left, in custom Theophilio), Alton Mason, and Winnie Harlow at a Met Gala afterparty in May 2022. Dosha Deng at Theophilio's spring/summer 2022 show. *Opposite:* Joan Smalls and Thompson, in looks from the Theophilio spring/summer 2023 collection. Hair by Dylan Chavles at MA+Group; makeup by Mimi Quiquine for Maison Quiquine at She Likes Cutie.

MODEL: JOAN SMALLS AT IMG MODELS; PHOTOGRAPHY ASSISTANTS: JUPITER JONES, NIKOLAI HAGEN; FASHION ASSISTANT: INDIA REED; HAIR ASSISTANT: OLIVIA MAIREAD. THIS PAGE, COUNTERCLOCKWISE FROM TOP LEFT: ARTURO HOLMES/GETTY IMAGES FOR NYFW: THE SHOWS; RODIN BANICA/WWD/PENSKE MEDIA VIA GETTY IMAGES; MATTEO PRANDONI/BFA.COM

to fun in the sun—core pieces he has refined and evolved over the years—was explicit in its island references. Thompson was operating out of his apartment, as he still does, and handling all aspects of the business himself, occasionally offering his wares at pop-ups and events in and around his Brooklyn neighborhood. In time, his designs gained a following with musicians like Chlöe Bailey and Summer Walker, and they started selling out on sites like Ssense. Then, in 2022, Thompson got a call from the model Imaan Hammam's stylist—Hammam was, unbeknownst to him, a fan, and she wanted to wear Theophilio to that year's Met Gala. (The theme was "Gilded Glamour.") The black semi-sheer frock Thompson designed for Hammam recalled Jazz Age flappers, with a Caribbean twist: Intricate beading created a simulation of peacock feathers, a nod to traditional Carnival costumes. The look was topped off with a beaded net cap and feathered accessories. "I did my sketch for that look the night after I received the request," says Thompson. "It didn't even feel like work to me."

The day after the previous year's Met Gala, Thompson had found out about his CFDA nomination for the American Emerging Designer of the Year. "I had lost my voice. I was in shock. It was just crazy," he says. Two months later, he won the award. "They said my name, and my soul left my body." As he made his way to the stage to read a short speech written on his phone, he looked around. Staring back at him from the audience were Tom Ford and Anna Wintour, "like proud grandparents." Ford, who sent the designer flowers after his win, was actually an early influence. "He really helped me understand what it is to be very sexy and sophisticated at the same time," says Thompson. You can see overt nods to Ford's Gucci in the logo-emblazoned thong Thompson showed in his spring/summer 2022 collection. Other inspirations include the films *City of God*, *Belly*, and *Blade*, all of which share a dangerously glamorous appeal. Anime and comic books are also points of reference. "I wanted to be a cartoonist and comic artist as a kid," he says.

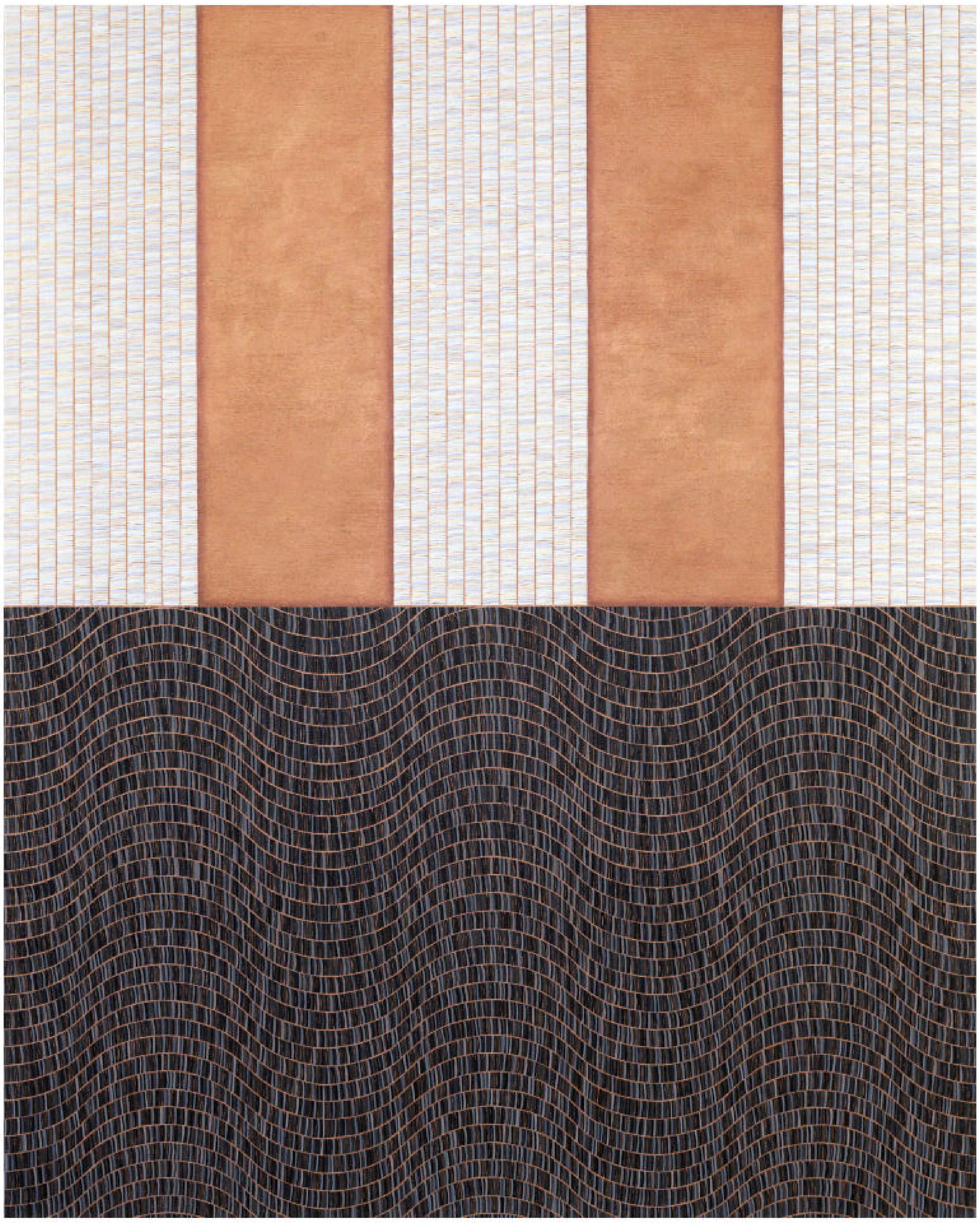
Thompson has plans to continue expanding Theophilio's reach with a wider palette, new textile compositions, and more intricate beadwork. But fabric isn't the only medium the designer intends to manipulate. "I'm working on something you don't have to put on your body," he says. "One hint: You can drink it." Last December, the designer partnered with the estate of Jean-Michel Basquiat for the exhibition "King Pleasure," at the Starrett-Lehigh building in Manhattan. Working with Black Fashion Fair, Thompson and eight other creatives were given access to Basquiat's artworks and commissioned to make ready-to-wear apparel and accessories that would be in conversation with the late artist's practice. Theophilio's contributions included two full looks: a high-necked gown with a matching mask, and an embroidered blazer and leather trousers inspired by Basquiat's work, plus a limited-edition T-shirt. "That's a collaboration I never saw coming," he says.

Thompson's dreams seem to come to him before he has time to dream them. But the backing he needs to sustain them has been slower to materialize. "I develop my collections in their entirety in New York, which is very expensive," he says. "Maintaining your agency and integrity while getting real financial support is no easy feat. But I'm not afraid. I'm actually really, really excited." Then, tapping as always into his Jamaican roots, he quips, "Tings don't run we; we run tings!" ◆

Doing It Their Way

Native artists are finally gaining visibility in museums and galleries—upending long-held stereotypes in the process. By Jori Finkel

Photographed by Tommy Kha



Opposite: Dyani White Hawk with *Wopila | Lineage II* (a work in progress). Photographed in Minneapolis, December 2022. Styled by Christina Holevas. White Hawk wears a **Proenza Schouler** coat; **Vince** blouse; her own pants, glasses, and jewelry. *This page:* White Hawk's *She Gives (Quiet Strength IV)*, 2018.

Up until recently, you could count on one hand the number of Native American artists valued by the contemporary art world. One of them, Jaune Quick-to-See Smith, 83, has called it "the buckskin ceiling"—a rather vivid term for the institutional barriers or systemic racism preventing Native artists from landing regular exhibitions in mainstream art galleries and museums.

That much is finally changing. Thanks to work by artists and activists like Quick-to-See Smith, as well as the larger cultural reckoning that put the "I" in BIPOC, that buckskin ceiling has some serious cracks in it, with animal hides actually making an appearance in big galleries and museums. Also showing up: techno-themed Navajo weavings, abstract paintings inspired by Lakota quillwork, and more, as several artists are bringing ancestral techniques and materials into a contemporary art context, often overturning stereotypes about Native cultures in the process.

"It's exciting to see how many Indigenous voices are being amplified in this moment, even if it only scratches the surface," says Marie Watt, 55, an enrolled member of the Seneca Nation of Indians who lives in Portland, Oregon, and shows with galleries there, in New York, and in San Francisco. In effect, these artists are bridging at least two worlds: their ancestral communities and the rather nomadic—some would say rootless—contemporary art set, which typically hews to a white, male, Eurocentric colonizer's version of history, with minimal knowledge of Indigenous cultures. One telling example: When gallerist Jessica Silverman took a group of figurative sculptures by Rose B. Simpson from the Santa Clara Pueblo to Art Basel in 2021, some viewers assumed at first sight the work was African.

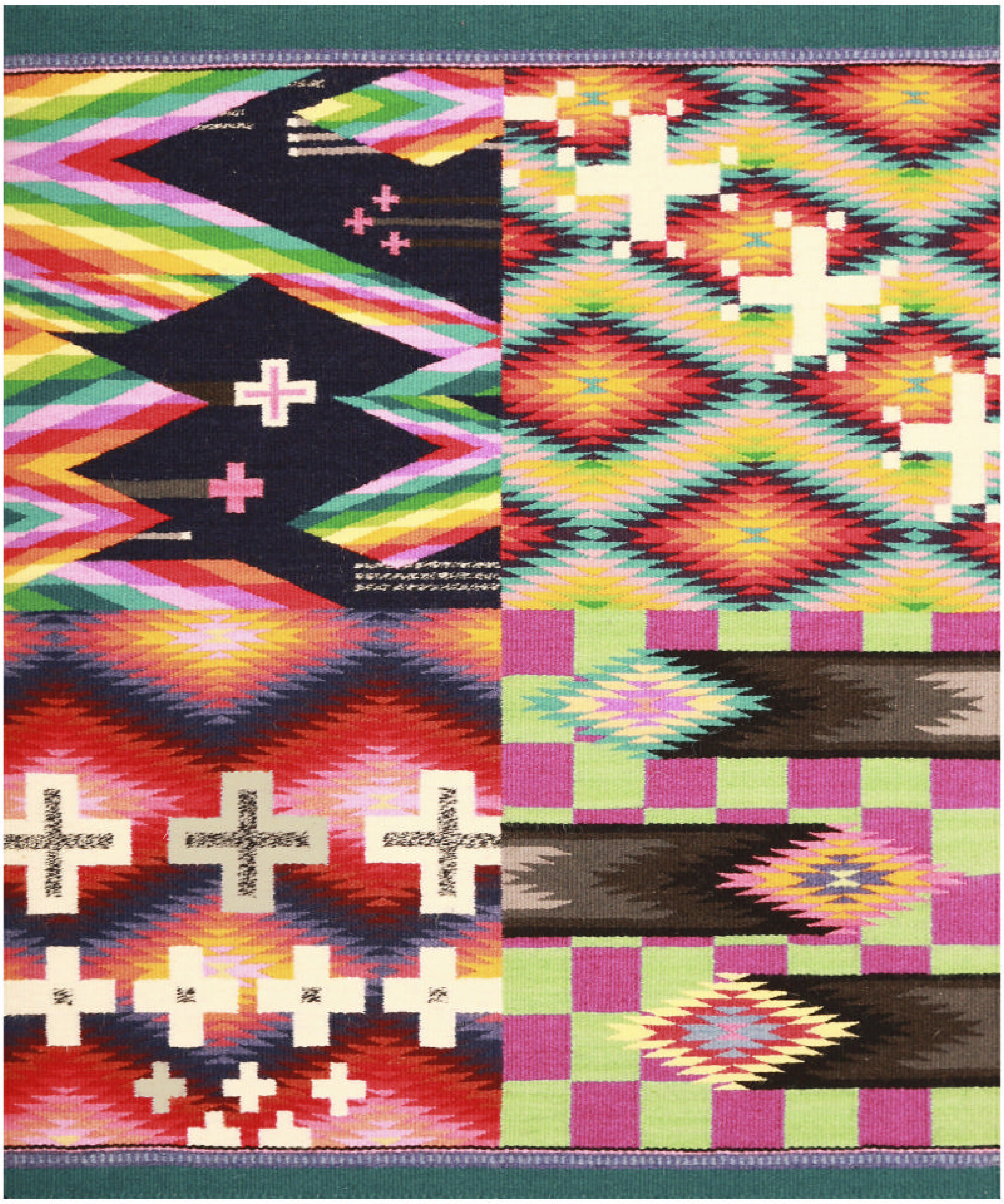
"It's wild how much isn't known or understood," says the Sičáŋǧu Lakota artist Dyani White Hawk, 46, calling it "one of the biggest issues in navigating the contemporary art world as a Native person." When the curators and other gatekeepers "don't have a mental library that allows them to see and unpack and uncode things in your work, there can be a real communication breakdown," she adds.

This knowledge vacuum puts a lot of pressure on Native artists to serve as educators or interpreters for non-Native audiences. While some embrace the role, going up against centuries of disinformation or outright cultural erasure is not easy. "It can be exhausting to show up and carry these conversations continually," says Nicholas Galanin, 43, an artist of Tlingit and Unangax̂ heritage. But that also gives some of his work its urgency. "The artwork can carry these dialogues too, and break through to people without lecturing them, by sharing ideas, stories, dreams."

Or, as White Hawk puts it, "beauty is medicinal." An enrolled member of the Rosebud Sioux Tribe, White Hawk makes exquisitely detailed abstract paintings that combine the meditative appeal of, say, Agnes Martin with a textured sense of Indigenous history. "I am intentionally making beautiful things as a gift for the audience," says the Minneapolis-based artist, who just signed on with the gallery Various Small Fires, which is showing her work alongside that of weaver extraordinaire Diedrick Brackens at Frieze Los Angeles in February. "But it's also my hope that my work offers a moment of reciprocity that encourages people to stay longer and think more deeply."

White Hawk made her most ambitious artwork to date for the Whitney Biennial last year: a 14-foot-long painting consisting

HAIR AND MAKEUP BY PETER PHUNG. *SHE GIVES (QUIET STRENGTH IV)*: COURTESY OF VARIOUS SMALL FIRES AND BOCKLEY GALLERY



Opposite: Melissa Cody with an untitled Germantown Revival–style sampler (a work in progress). Photographed in Long Beach, California, December 2022. Styled by Kat Typaldos. Cody wears a **Lafayette 148 New York** dress; **Leigh Miller** earrings; her own necklace, rings, and bracelet. *This page, from left:* Traditional Navajo wood looms in Cody's studio; *4th Dimension*, 2017.

HAIR BY TANYA MELENDEZ FOR HAIR RITUAL BY SISLEY AT THE ONLY AGENCY; MAKEUP BY JESSICA AHN FOR MAKEUP FOREVER AT TRACEY MATTINGLY AGENCY. FASHION ASSISTANT: AINYNE AIKEN. *4TH DIMENSION*: COURTESY OF THE ARTIST AND GARTH GREENAN GALLERY, NEW YORK; PHOTOGRAPHED BY SAM MINKLER

of more than half a million glass beads that took her and a team of 18 nearly a year to create. Her visuals nod both to 20th-century Color Field paintings by the likes of Mark Rothko and Barnett Newman and to Native examples of abstraction that predate those painters by centuries and, in some cases, inspired them. "Our abstract painting was happening here with earth pigments on hides well before stretched canvases showed up," she says. She is especially interested in Lakota quillwork, a form of adornment that typically involves softening and stitching porcupine quills onto fabric or other surfaces in a way that prefigured beading.

In graduate school at the University of Wisconsin-Madison, White Hawk used actual quills in her paintings, but the process is extremely time-intensive. These days she is more likely to honor Lakota quillwork through her use of paint or glass beads, especially cylindrical "bugle" beads. She also makes video- and photo-based installations that emphasize Native women's individuality and skewer stereotypes. "I am not a conservationist or preservationist, but an artist participating in an artistic lineage upheld for generations," she says. "I get to jump in at this time and play."

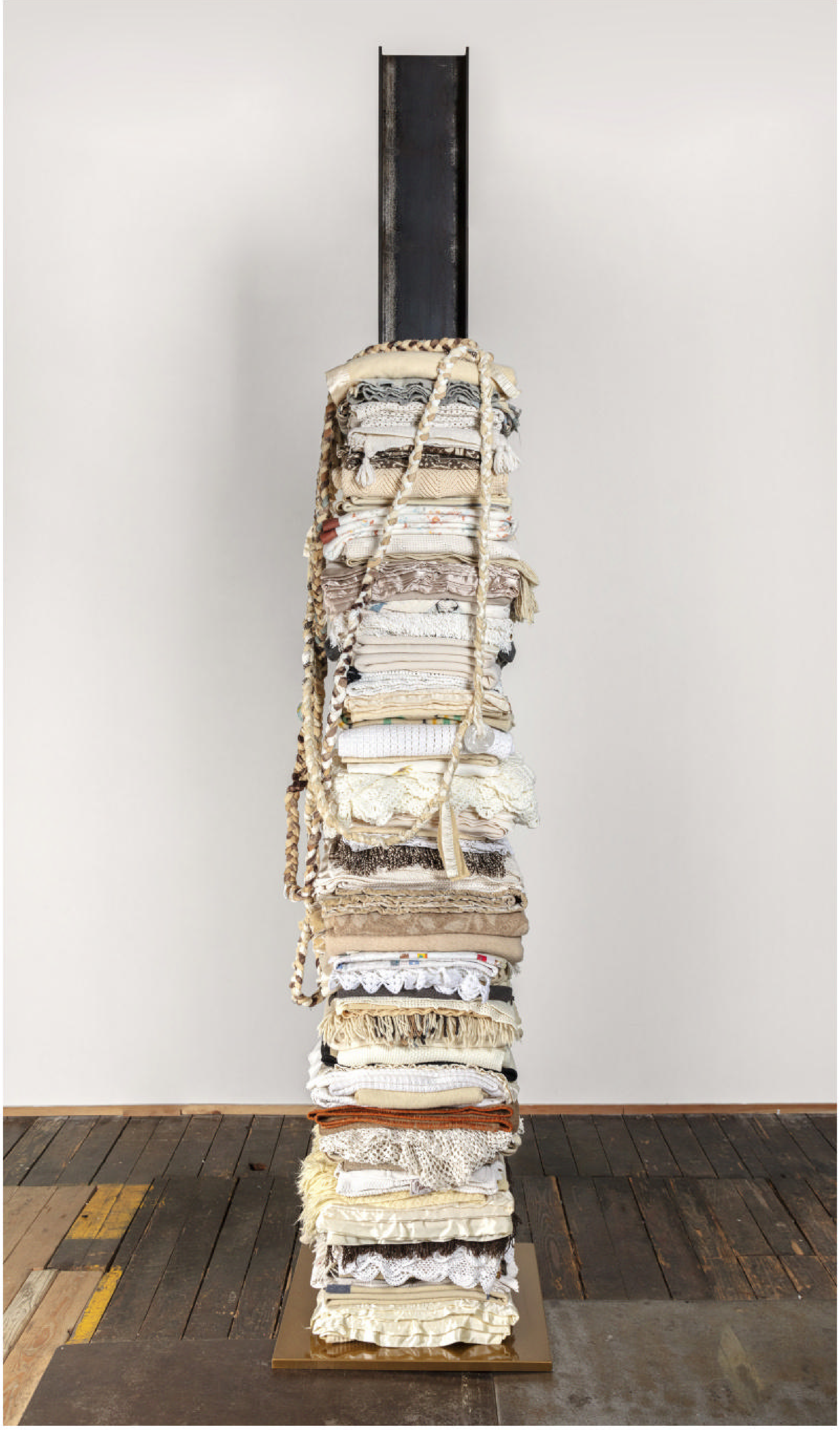
Melissa Cody, 39, an enrolled member of the Navajo Nation who identifies as "a fifth-generation Navajo weaver," does see herself as a preservationist to some extent, describing one of her goals as passing down her specialized loom-based knowledge to younger generations. She provides museums with consultations on their textiles and likes to give demonstrations of traditional Navajo weaving.

"I think education is very important," says Cody, who received a BA in Museum Studies from the Institute of American Indian Arts. "And I want the work to be understood not only aesthetically, but in a really deep way: who I am as an artist, a Navajo artist, a female artist, an urban Indian artist." Raised on a reservation in Arizona, with some "hopscotching" to California and Texas, Cody learned to weave around the same time she learned to read and write. It took a couple of years before she realized that not every girl grows up with a loom at home.

Her studio, now in Long Beach, California, has three supersize wood looms constructed by her brother—traditional Navajo vertical looms that are manipulated by hand, no pedals—where she is making artworks for her first solo museum show, this coming fall at the Museum of Art of São Paulo. Each weaving, in electric shades of colors like pink, turquoise, purple, and orange, takes a minimum of three or four months to make.

Known as Germantown Revival, Cody's style involves the use of commercially manufactured bright, aniline-dyed wool yarn. She tends to mix traditional Navajo symbols such as the Spider Woman cross ("a symbol of balance," she says) with personal and pop-culture references like superpixelated video games. "Being a child of the 1980s, I grew up with Atari and the first Nintendo, and all of those influences are definitely evident in the work," she says, also comparing her line-by-line process on the loom to the motion of an inkjet printer.

The techno imagery sets her work apart, but that's far from the only source of innovation. Cody describes the history of Germantown weaving as particularly creative. It originated in 1864, when Navajo peoples from different regions were persecuted by the U.S. military. If they survived the death march known as the Long Walk, they were imprisoned at Fort Sumner, in New Mexico. As



Opposite: Marie Watt with *Untitled—Work in Progress*, 2022, consisting of panels from Whitney Sewing Circles. Photographed in Portland, Oregon, December 2022. Styled by Rachael Wang. Watt wears a **Toteme** sweater from Frances May; **Chimala** jeans from Frances May; her own glasses and jewelry. *This page, from left:* Watt's *Skywalker/Skyscraper (Ghostwriter)*, 2022; stacked blankets in the artist's studio.

supplies, she says, they received brightly colored blankets made from wool milled in Germantown, Pennsylvania. Navajo weavers then unraveled these blankets and rewove them into their own styles, creating the mash-ups called samplers as patterns were "exchanged among the weavers from different regions who were corralled together," she says. "That's what I'm really drawn to—the idea that during such a dire time, the creative spirit of people couldn't be broken and couldn't be stolen."

Marie Watt also skewers the myth that Native art traditions, too often dismissed or devalued as "craft," are conventional or static. One of her examples of historic innovation is how Native peoples shaped tin lids, typically from tobacco cans, to make the bell-like jingles used in the Jingle Dress Dance, which is associated with healing and, some say, originated during the influenza pandemic of 1918. She is currently making cloudlike, suspended sculptures out of jingles for a June show at Kavi Gupta in Chicago, noting that she is interested in the "reverberations—sounds, stories, actions, and relationships—that are a part of gathering."

Watt is best known for using blankets as a way to evoke and also create community: building tall sculptures, sometimes supported by steel beams, out of used or "reclaimed" blankets that are folded and stacked. "I've thought a lot about how blankets are exchanged in our community," says Watt, who got her MFA from Yale. "And, of course, we all have these intimate experiences with blankets: We're received in blankets, and, in a sense, we depart this world in blankets—and in between that, we're constantly imprinting on these humble pieces of cloth."

But more than any material, Watt sees gathering and communal forms of storytelling as the through line of her work. She has facilitated sewing circles, loosely modeled on the storytelling circles run by her educator mother, in which she invites people at a museum or elsewhere to meet up, chat, and stitch text panels that feed a larger collaborative artwork. (One at the Whitney Museum last year drew hundreds; the result is going

HAIR AND MAKEUP BY CECILIA SALINAS FOR DIOR. FASHION ASSISTANT: KAI MAGOBENNY. *SKYWALKER/SKYSCRAPER (GHOSTWRITER)*: PHOTOGRAPHED BY KEVIN MCCONNELL; COURTESY OF DETROIT INSTITUTE OF THE ARTS AND MARC STRAUS GALLERY

FOOD
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ancestor
Help
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light
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JASMINE
hunger
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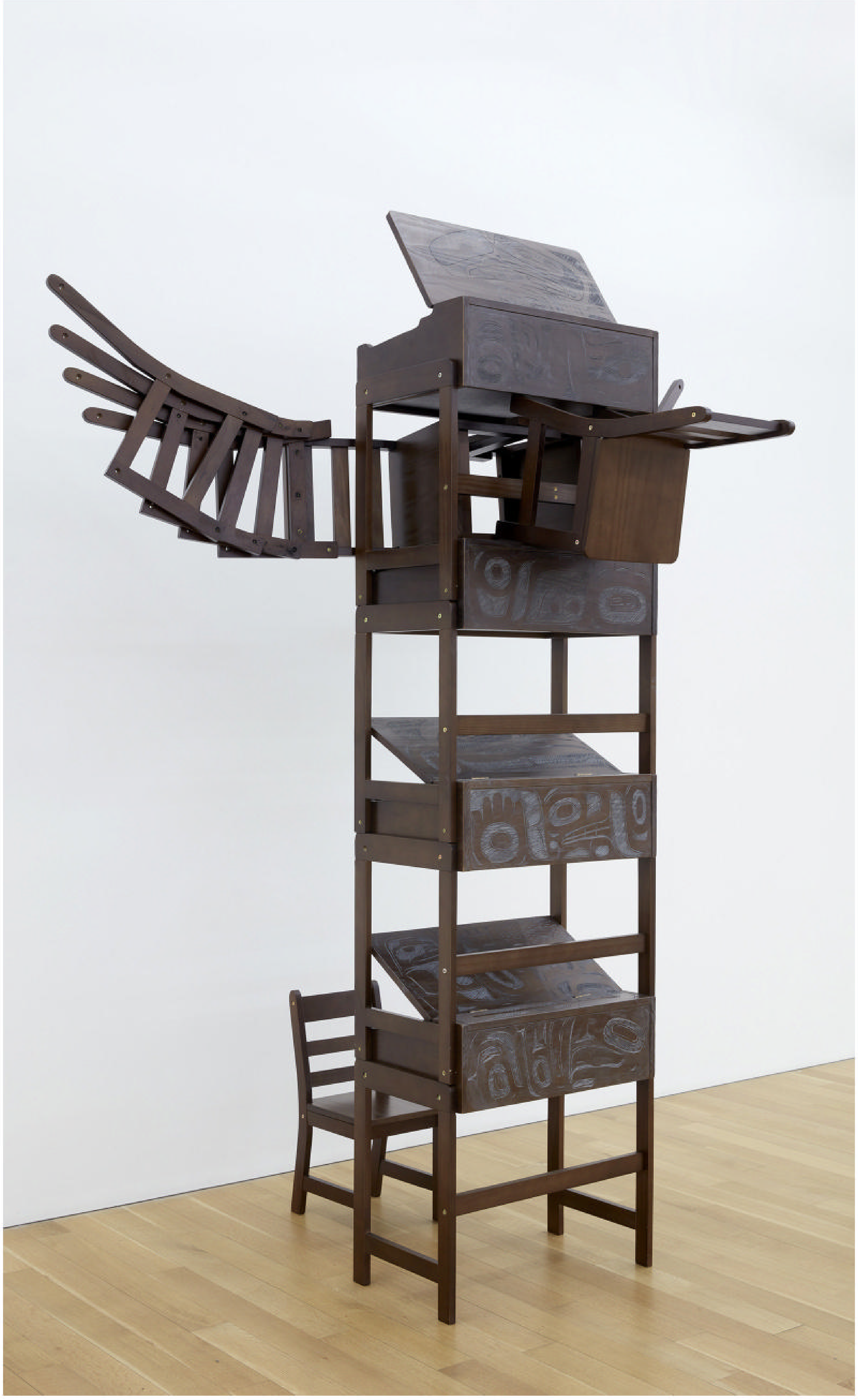


on show at Marc Straus Gallery, in New York, on March 12.) And the public art project she is now developing, a huge neon sign that says TURTLE ISLAND, the Seneca name for North America, promises to be a conversation starter. She doesn't expect people to know the creation story behind the name, but she hopes they will be inspired to learn more and maybe see their homeland differently. "If we rethink what we call a place," she offers, "it might change the way we steward it."

The curator Candice Hopkins, a leading advocate for Native artists, says that the question of land stewardship is central for many of them. "We're seeing artists coming together to talk about the importance of land and land rights in relation to our cultural sovereignty," she says. "These topics are no longer taboo like they were in the '80s and '90s, when Native artists were told to put their identity aside to be taken seriously."

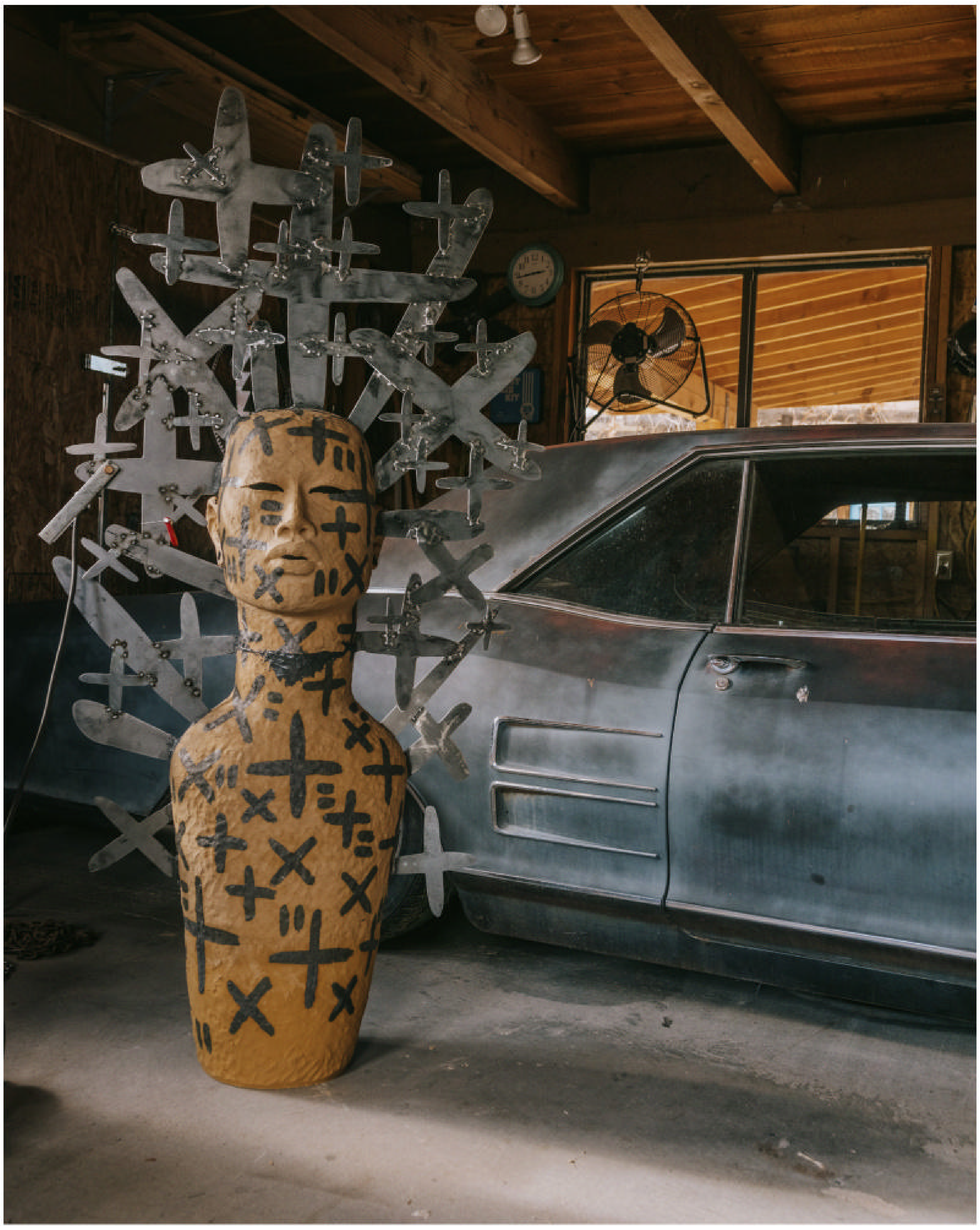
These issues play a major role in the work of Nicholas Galanin. Born in the coastal Alaska village of Sitka, he learned to fish and hunt ("harvesting" animals, he calls it), make jewelry, and carve wood, which all show up in his art making. He returned to Sitka in 2006 after earning his MFA at Massey University in New Zealand and is currently working on a new totem pole that honors his father's Tlingit clan, the Kaagwaantaan. Carved with the help of his uncle and cousin, the totem includes several crests from the clan, starting with a bear on the bottom that transitions into an eagle and then a killer whale.

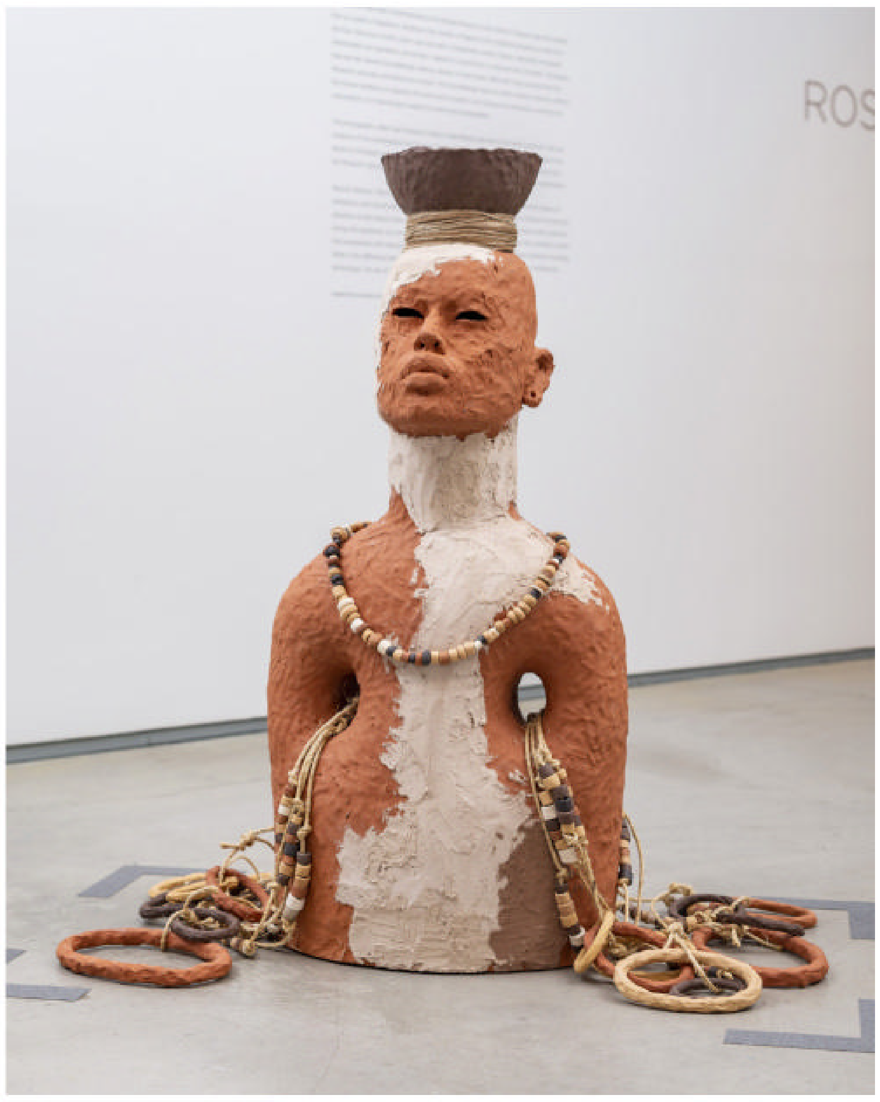
"This work isn't just about removing wood; it's connected deeply to culture, community, and land," he says. "Woodcarving was the foundation of my creative apprenticeships when I was younger. For me, this is life work, and the joy is still there." He's also a musician who does "a little bit of everything—a lot of vocals, lyrical writing, instrumentation," he says. "'Creative sovereignty' is the phrase I use for it, for this intentional freedom in the process."

The totem was commissioned by Sealaska Heritage Institute, a nonprofit based in Juneau, but Galanin is also a regular on

Opposite: Nicholas Galanin with his new totem, carving in progress. Photographed in Sitka, Alaska, December 2022. Galanin wears his own clothing and accessories. *This page, from left:* Galanin's studio; *Loom*, 2022.

GROOMING BY CEDAR POOK. *LOOM*: COURTESY OF THE ARTIST AND PETER BLUM GALLERY, NEW YORK; PHOTOGRAPHED BY JASON WYCHE





Opposite: Rose B. Simpson with works in progress. Photographed in Española, New Mexico, December 2022. Simpson wears a **Jamie Okuma** jacket; **Issey Miyake** shirt; **Hermès** pants; her own necklaces and sneakers. *This page, from left:* Simpson's *Remind* (a work in progress), with her 1964 Buick Riviera; *Groundbeing IV*, 2021.

the international art circuit, having shown work in the Whitney Biennial in 2019, the Sydney Biennale of 2020, the Desert X of 2021, and, next up, the Liverpool Biennial of 2023. For Desert X, he installed a huge sign near the visitor center of Palm Springs, California, which said INDIAN LAND, riffing on the original Hollywoodland sign. It was a hit on social media, but more than an Instagram meme, it was intended to be a call to action to support the Indigenous Landback movement, complete with a GoFundMe page.

Much of his other work is politically pointed too, like the "Architecture of Return, Escape" series: museum floor plans painted on deer hides that map out escape routes for the Indigenous art, artifacts, and remains "collected" or stolen by a particular institution. The first piece in the series charts the paths of these sacred objects out of the depths of the Metropolitan Museum of Art. The theft of these objects, he says, "is connected to the removal of our bodies, the removal of our land, our language, our children—it's all part of the same thing."

Rose B. Simpson, 39, is also using her access to galleries and institutions—she recently had her first East Coast museum survey, at the ICA Boston—to share something of her deep relationship with land. Like her mother, her grandmother, and generations of artists from the Santa Clara Pueblo, which is north of Santa Fe, Simpson is most at home working in clay, saying it's "like a family member for us." But instead of the glossy, thick-walled, red and black pottery the pueblo is known for, her powerful vessels take another form: hollow human figures, sometimes in the shape of a woman holding a child, sometimes androgynous. And she literally roughs up the traditions, in a way, often using a technique she calls "slap-slab" that leaves signs of her handiwork instead of smoothing them out.

She invented this method, which owes something to Japanese aesthetics, when she was a graduate student at the Rhode Island School of Design, one of the few periods in her life when she was away from home. She currently lives on the pueblo and works nearby on a family property that includes a ceramics studio and a metal shop where she fixes up old cars. "This is where I'm happiest, where I'm home, where I refuel," she says, adding that "for pueblo people, our religion is place-based, so you can't practice your religion elsewhere."

For her new show, at Jack Shainman Gallery in New York, opening on February 23, Simpson made a dozen sculptures that feel like "signposts on a self-reflective journey." Two of the largest figures, in a work called *Vital Organs*, explore "how to trust our instincts," she says. One of them carries on its head a clay vessel representing a heart; the other, a gut.

But as for serving as interpreter or spokesperson for her culture, Simpson says that's not her style. It's also not her job within her family—her eldest brother is the one on the tribal council working to uphold their traditions. "I am not an educator," she says. "I have the privilege of making these things that go out there into the world to do that work, so I don't have to. They go out and speak for the pain, and, ideally, that brings awareness to the hard truths of our history." ◆

HAIR AND MAKEUP BY KATA BARON FOR MAKEUP FOREVER. HAIR AND MAKEUP ASSISTANT: KIMBERLY GARLEY.
GROUNDBEING IV: COURTESY OF THE ARTIST AND NEVADA MUSEUM OF ART, RENO

This page: Karl Lagerfeld at his home on the Place Saint-Sulpice in Paris, November 1976. *Opposite:* After being named artistic director of Chanel, in January 1983, Lagerfeld was captured by Helmut Newton on the mirrored staircase at 31 Rue Cambon, where Gabrielle Chanel herself once perched.

Karl's World

In an exclusive excerpt from his book Paradise Now, *author William Middleton, a former* W *editor, recalls his adventures with Karl Lagerfeld in the 1990s—and sheds light on the designer's famous falling-out with Yves Saint Laurent.*

It was January 1995 that I first met Karl Lagerfeld. He would be turning 62 that year; I was 33. At that point, I was the newly named Paris bureau chief for Fairchild Publications, overseeing *Women's Wear Daily* and *W* magazine, which had been, for decades, two of the most formidable and feared fashion publications in the world. The group was run by John Fairchild, always referred to as Mr. Fairchild, who had turned a sleepy, family-run firm into a media powerhouse. One of my responsibilities was going to the major houses to do a preview of the 1995 spring/summer haute couture collections that would be presented later that month.

It was only a few minutes' walk from our offices at 9 Rue Royale to the famous headquarters of Chanel at 31 Rue Cambon. Once past a security guard who placed a call upstairs—the house was so much smaller in those years, simpler—our photographer and I took a tiny elevator up to the top floor. The door to the atelier was beige with black block letters spelling out the word "Mademoiselle," the preferred title of the founder, and, below, only one word, a warning, really, "Privé." The door led directly into the large room with a wall of windows on the far side and floor-to-ceiling mirrors on each end. It was a matter of days before the couture collections, and the Chanel studio was buzzing. Karl was sitting at his semicircular, oversize desk, his back to the windows, wearing a black suit by Yohji Yamamoto. "I wear only black jackets, black pants, black ties, and white shirts," he explained in those years. He had just started, however, powdering his hair white. Karl was a master at media relations, so, of course, he was charming from the moment we were introduced. He lowered his sunglasses, offered a warm smile, and the brisk handshake favored by the French, one pump, up and down. Karl had that skill, incredibly rare, of being able to concentrate completely on the act of greeting someone, blocking out everything else that was around.

The room was filled with more than a dozen members of the Chanel team and those brought in for the preview: the directors of the couture ateliers, seamstresses, models, hair and makeup stylists. Introductions were made to the team. His assistant was Gilles Dufour, the designer who had been a friend of Karl's since the 1970s; tan, also wearing sunglasses, in an impeccable dark suit with a tie and pocket scarf. Victoire de Castellane, Dufour's niece, responsible for Chanel jewelry, had a sparkling personality and an irreverent style—including fetish gear that she picked up at sex shops in Pigalle—that was a great inspiration for Karl. There was music playing, and the mood in the room was lively and much friendlier than might be expected—the studio did not feel like an ivory tower or a super serious laboratory of haute couture. There was some tension in the air, of course—it was the first time the new collection had been shown—but everyone seemed to be enjoying themselves. At the same time, there was a brisk efficiency about it all. And Karl, at 61 years old, was very much running the show.

A model walked out from behind a screen in the corner of the room, wearing one of those perfect Chanel suits. This one was black wool, with a nipped waist, strong shoulders, and skirt length just above the knee. Karl opened the sketch pad that was always on the top of his desk and drew a quick outline of the silhouette. With just a few strokes, he was able to convey the newest line. He tore off the page and gave it to me. That season, he explained, would be practically all black. "It is not black in the sense of black," he explained. "It's black in the sense of chic!" »

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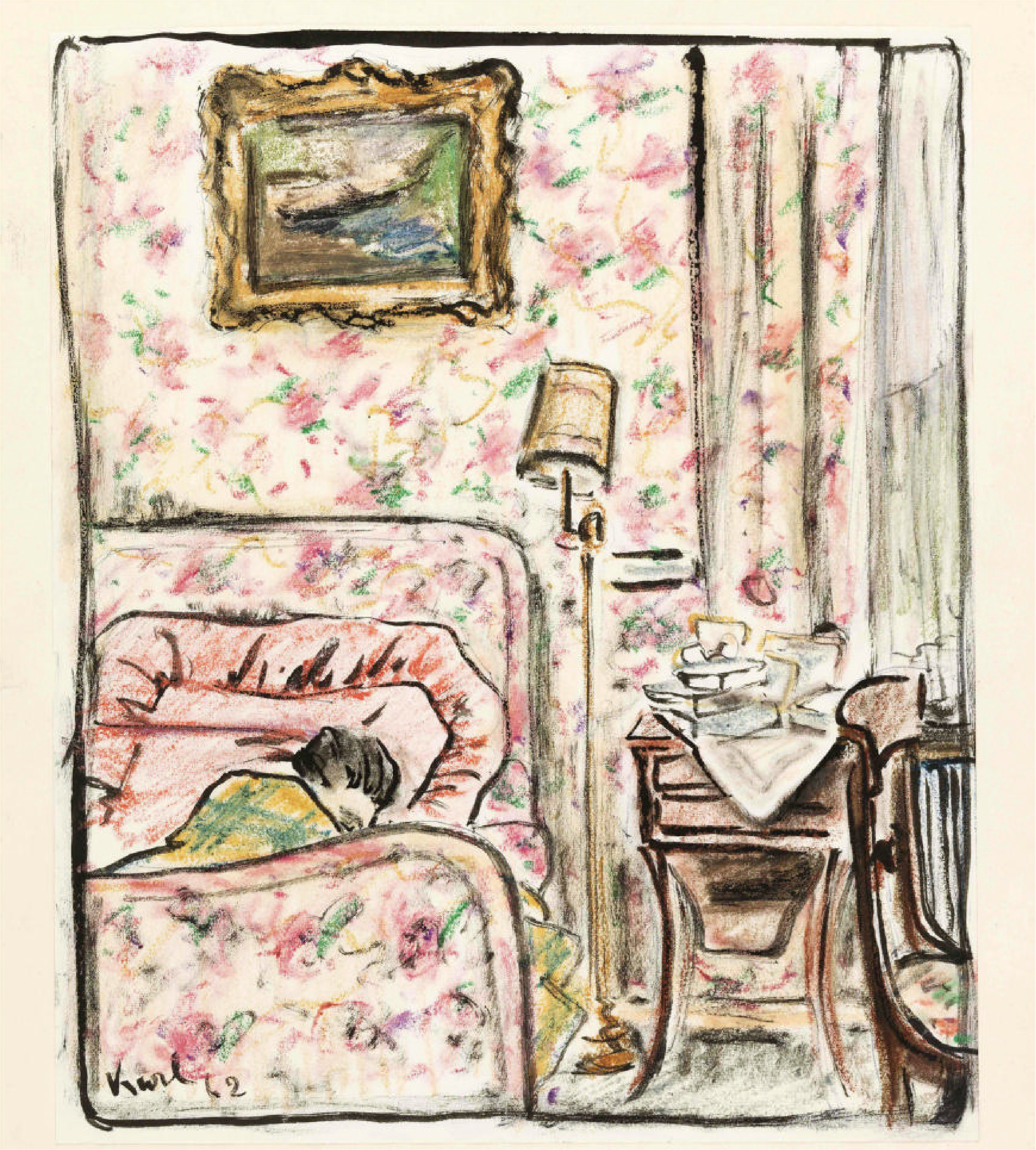

This page, from left: The earliest known drawing by Lagerfeld—from 1942, the year he turned 9—shows him taking a nap in his room, his bedside table crowded with books; the designer at 4 years old, in 1937. *Opposite, clockwise from top left:* Lagerfeld presenting his debut couture collection for Jean Patou, July 1958; posing for a portrait with model Kristen McMenamy at the Chanel studio, January 1993; with his companion Jacques de Bascher in Paris, 1979; with sketches of Chanel’s fall/winter haute couture collection, March 1984; outside the headquarters of the couturier Pierre Balmain, who had hired Lagerfeld as an assistant on the night of the young designer’s victory in the Woolmark Prize competition in 1954.

It was an absurd comment, of course. It meant nothing. And, yet, it said everything. And Karl’s line flowed right onto the front page of *Women’s Wear Daily*. “ ‘It’s not black in the sense of black—it’s black in the sense of chic,’ says Karl Lagerfeld of the spring Chanel couture collection he will unveil Jan. 24,” read the cover. “That may be the leading shade at Chanel but Karl’s hair has gone positively white. ‘I’ve taken to powdering it,’ he admits. It’s all the better to get into his retro mood, with a new silhouette that features a longer corset, squared shoulders and a raised waist.” The newspaper headline was “Taking a Powder,” suggesting that, by that point, information about Karl’s life could be as newsworthy as the fashion.

It was the first of many occasions we had to work together. For several years, just before the couture and the ready-to-wear shows, I was the first to talk with him about what he was going to present—at Chanel, at Chloé, and at Lagerfeld—and then to explain it to the world. The first magazine story we did together, in July 1995, which he photographed, was his just-renovated apartment in Monaco (the title: “Monte Karl”). He had filled the interiors with the best neoclassical designs from the French 1940s, including lacquered daybeds by André Arbus, forged iron and marble tables by Gilbert Poillerat, a corner canapé, in a dusty rose, by Christian Bérard for Jean-Michel Frank. “I’m a frustrated interior designer,” Karl said about his work on the apartment. “It’s fun to play with different styles, different periods, different atmospheres. It’s a very luxurious, very expensive way to play, but it’s fun, *non?*”

In the spring of 1996, I flew with him in his Falcon 50 jet to Hamburg to do a story on a neoclassical house he had bought, like a modernist Greek temple, in the same neighborhood where he had been born. Karl photographed that story, as well. For the trip to Hamburg, we were to meet at the private airport of Le Bourget, north of Paris. I joined a group waiting for him: members of his teams at Chanel and Lagerfeld, his financial manager, his antiques consultant, and his picture framer—his team of movers, who shuffled between his various properties, was already in Hamburg at the house. Karl was notoriously tardy, so we waited. And waited. “It’s not that Karl is ever late,” quipped one member of his team. “Whenever he arrives is the right time. It’s the rest of us who are early.”

Of course, our relationship was also mutually beneficial. I represented two publications that were extremely important in his world, so it was in his interest to cultivate me. And he was the leading figure in the Paris that I covered, so it was essential that I establish a rapport with him. Nevertheless, quite quickly, Karl and I began to have a good working relationship, even a friendship. He had handwritten notes messengered over to the office, in thanks for a story or a review, with comments on the latest fashion news, or with his most recent photographs of beautiful young men. The cards were extravagant, with designs drawn by Karl and, I later learned, printed in Germany by Steidl. They arrived in large portfolio envelopes, with an oversize card inside and matching paper. He also sent extravagant bouquets of flowers from Lachaume, still his favorite florist, with a thoughtful, handwritten note. It was usually clear when a bouquet from Karl arrived—the lavishness of the arrangement gave it away from across the office.

I was not, in any way, one of Karl’s best friends. But I respected him, as a designer, of course, particularly for what he had accomplished at Chanel, but also as someone who was fully committed to the culture of his time. He knew everything that was going on in the worlds of art, cinema, music, photography, and design. And he had a firm grasp of history. He was also eager to share his knowledge, but, at least with a journalist, in a gentle way.

In September 1996, I worked with English photographer Miles Aldridge to do a series of previews of the upcoming ready-to-wear collections for *W*. We photographed Vivienne Westwood at work at her atelier in London, John Galliano in a café across from his apartment, and Gianfranco Ferré with a model sitting on his desk at Dior. Yves Saint Laurent was captured alone in his private office on the Avenue Marceau. He was

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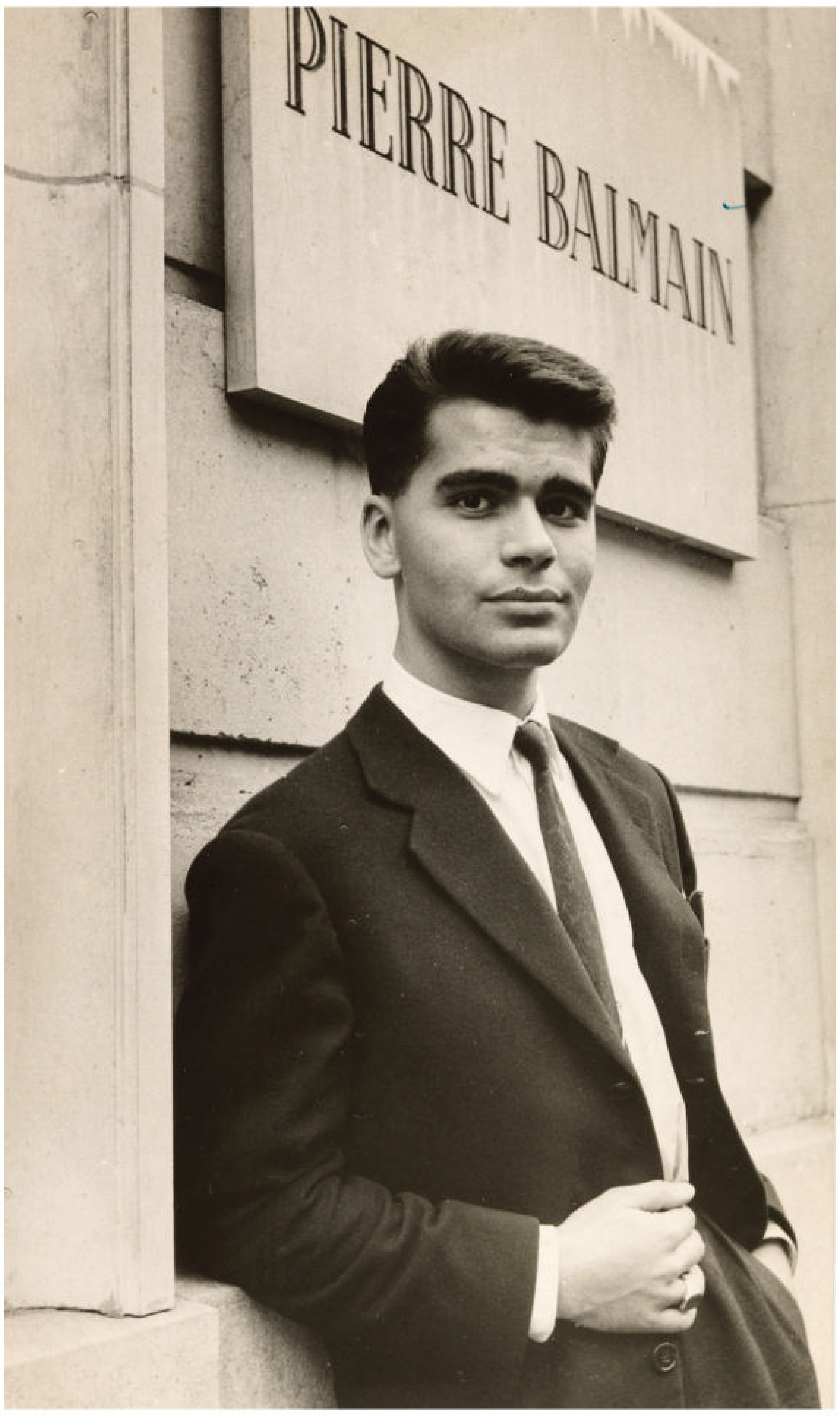
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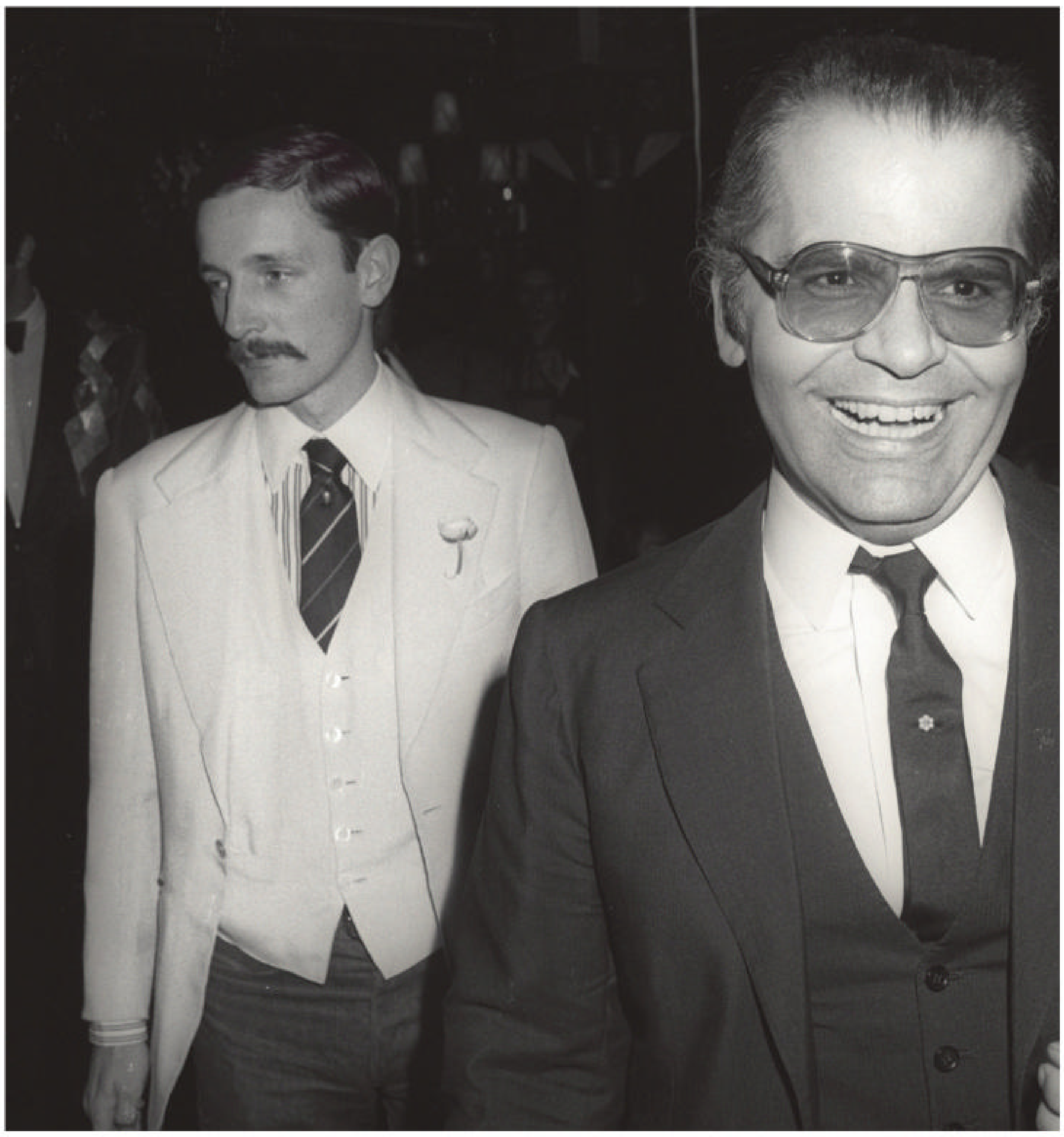
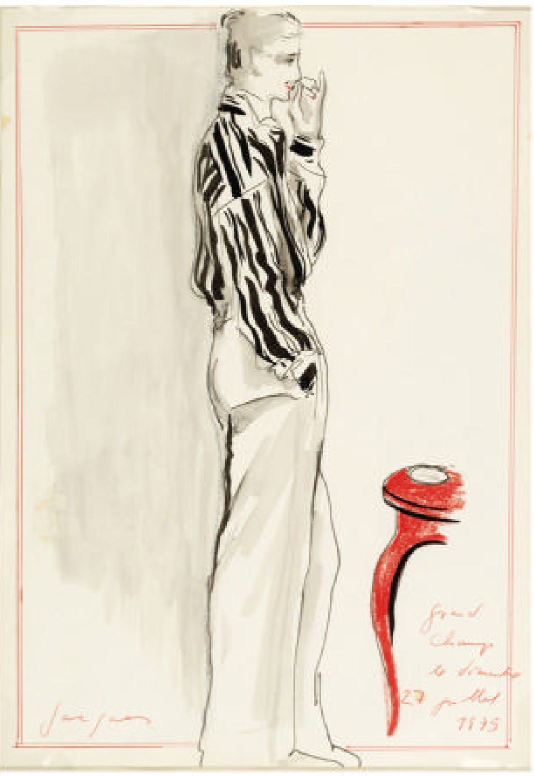
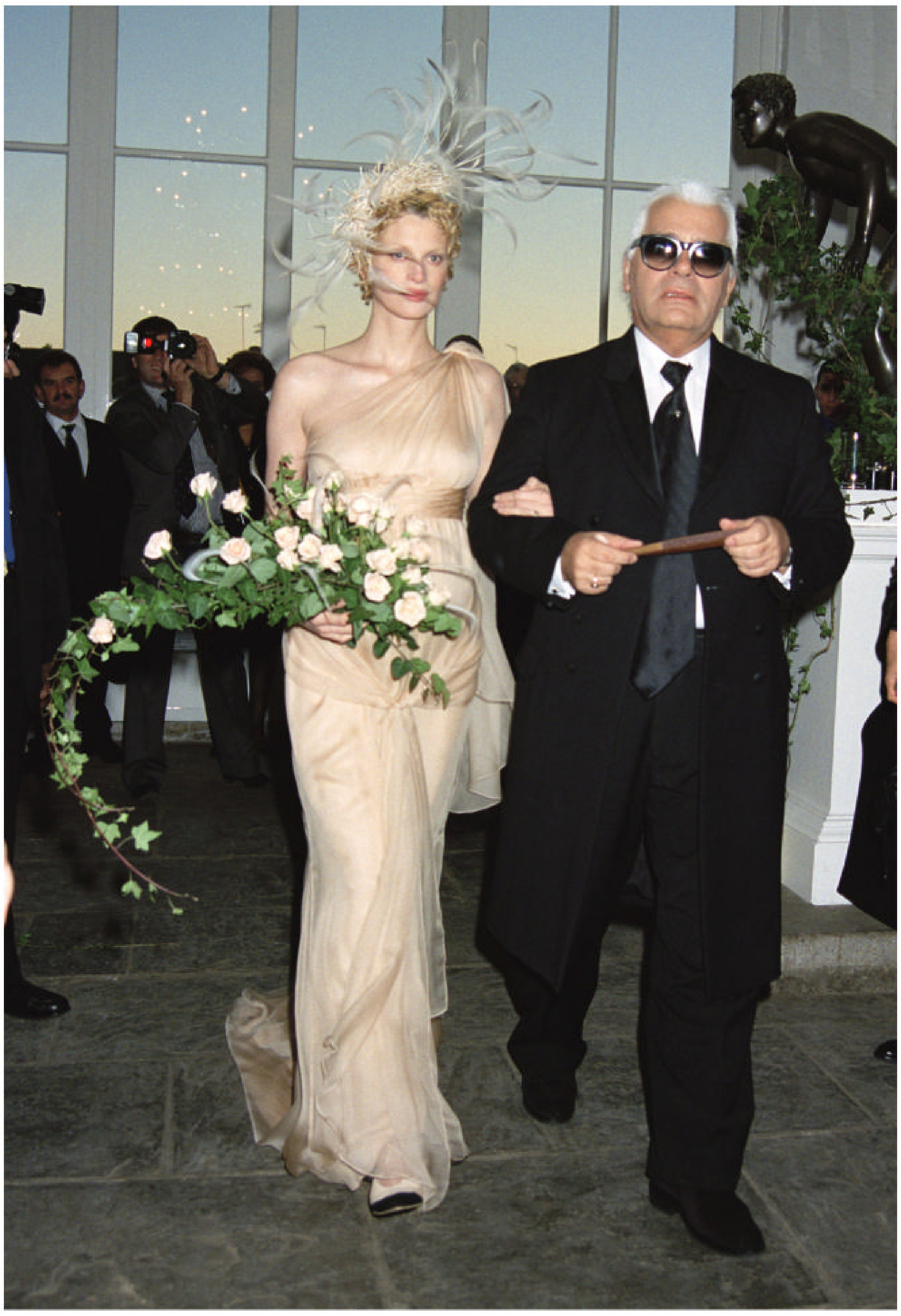




KARL LAGERFELD
WM



wearing a dark pinstripe suit and his signature tortoiseshell glasses, and was looking directly at the camera. To explain the season, Saint Laurent sighed and told me, "I've seen so many dresses in my life." He seemed to be exhausted by it all.

For Karl, we photographed him in the courtyard of Chanel on the Rue Cambon, in the back seat of his Volvo, with the model of the moment, Kristen McMenamy. He was wearing a black corduroy suit by Yohji Yamamoto, a dress shirt, a dark tie, and sunglasses, while McMenamy was modeling next season's velvet dress for Chanel in vivid lavender. Of course, Karl came up with a sharp quote: "I should walk, but, on the streets, people always ask me for jobs."

During the shoot, it was clear that Miles, an attractive young man from London, was taken with Kristen. Who wouldn't be: She was one of the most beautiful models in the world, with an electric personality. After we got the picture, she said goodbye to the team and started walking back into Chanel. I told Miles that he should go in and invite her to come to our last photo that day, which was happening at Anahi, a South American restaurant near the Marais that was a fashion canteen. He did. She came to the restaurant. We shot a lovely portrait of the designer Martine Sitbon and her art director husband, Marc Ascoli, before all having dinner together.

That night, Miles and Kristen began a romance. She often said that they were a couple who began in the back seat of Karl's car. It was a racy-sounding comment that delighted the designer.

A year later, at a ceremony in London, Aldridge and McMenamy were married. Six months pregnant by that point, she wore a gorgeous, Empire-waist gown in peach chiffon designed by Karl for Chanel. He also made the trip to London, to walk her down the aisle. "It's not easy being the father of the bride," Karl said to me that day.

I began to spend enough time with him that I had a good sense of how he was when he was offstage. His public image, particularly at that time, was harsh: the somber suits, the oversize fans, the dark glasses, the bitchy bons mots. But that was not the person I saw behind the scenes, and I was struck by the difference. One day, having lunch at his apartment on the Rue de l'Université, I raised the subject. I told him that I had never seen anyone who had a public persona that could be so harsh, intimidating, even unpleasant, but that once you got to know him, you discovered that he could actually be quite warm, even touching. He shot back: "Better that than the opposite, *non*?"

Karl loved to provoke. For the press, it was a role he played, meant to ensure that he was never far from the spotlight. And it worked: His constant presence in the press, his sheer quotability, helped fuel his reputation. In private, his provocations were different. They were warmer, less mean-spirited, tending to involve a little gossip, a clever turn of phrase, or were just to have a laugh. They could still, however, pack a punch.

For many years, Karl and Saint Laurent had been the best of friends. Yet by the time I knew them, they had not been close for years. A rupture had taken place in the 1970s, when Saint Laurent pursued, and then slept with, Jacques de Bascher, a seductive aristocrat who was the great love of Karl's life. Their affair did not make Karl jealous. His relationship with de Bascher was an emotional and sentimental one, a passionate friendship, rather than something sexual. But Pierre Bergé, the business partner and longtime lover of Saint Laurent, felt that de Bascher was a threat to his relationship and to the house that they had built. So, Bergé forced a falling-out: between Saint Laurent and de Bascher and between the two designers. It created something of a schism: Two of the biggest names in Paris fashion were estranged, and most felt the need to choose one side or the other. There were exceptions, but for many years, you were on either Team Lagerfeld or Team Saint Laurent.

By the mid-'90s, the great fashion triumphs of Saint Laurent were behind him. The house was successful—perfect, really, in many ways—but it existed mostly

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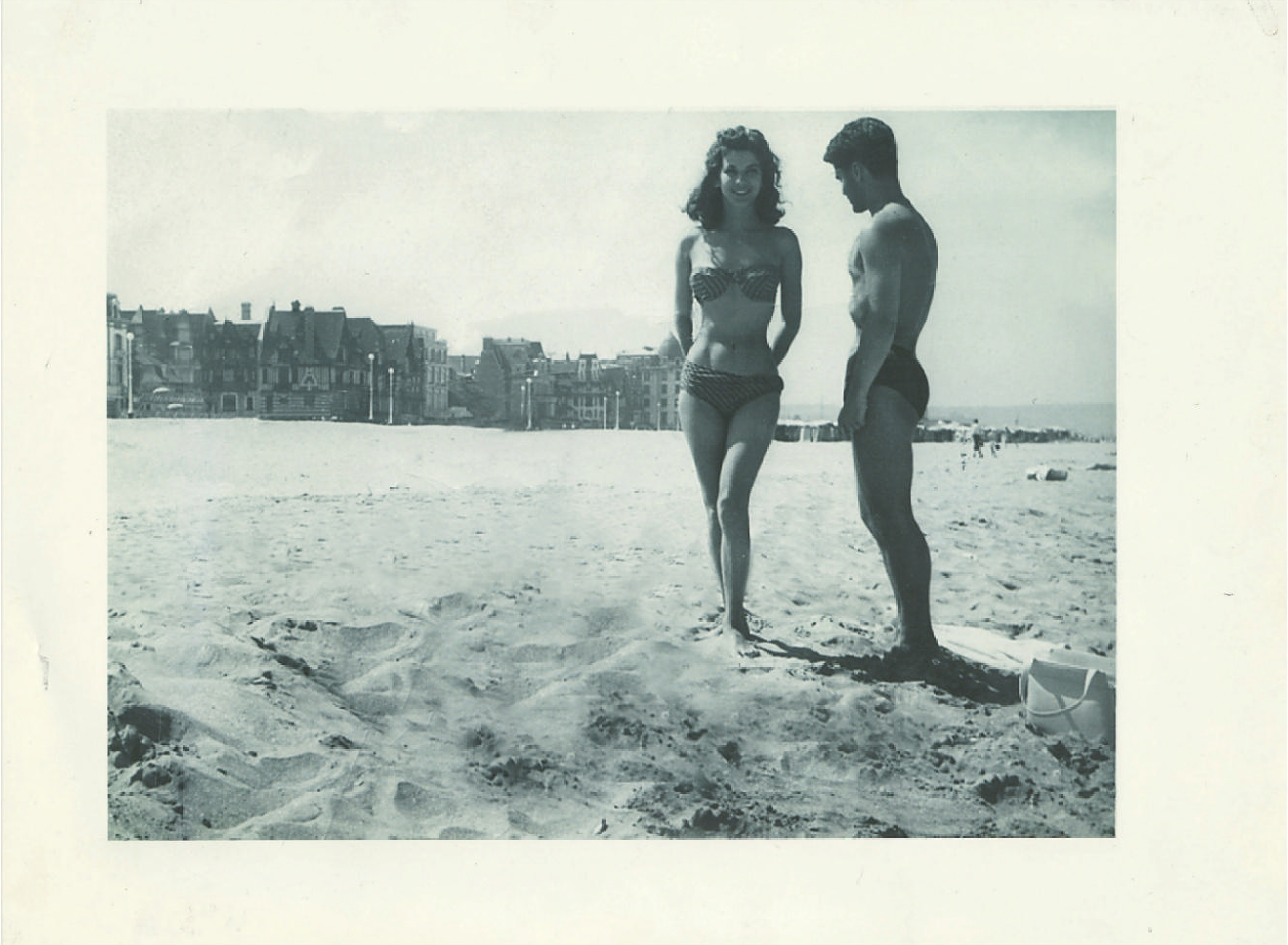


This page: Lagerfeld at the beach in Deauville, France, in the summer of 1956, with model Victoire Doutreleau. Missing from the photo is a young Yves Saint Laurent, who was sitting on the sand to the left before Lagerfeld had him erased from the image. *Opposite, clockwise from top left:* Lagerfeld (center) in his apartment at 35 Rue de l'Université, with model Pat Cleveland and fashion illustrator Antonio Lopez, circa 1969; giving away McMenamy at her wedding to photographer Miles Aldridge in London, October 1997; a note card to the author with a drawing by the designer; Lagerfeld's sketch of de Bascher, 1975.

on inertia and the sales of fragrances and cosmetics. One day, we were doing an haute couture preview for *WWD* on the streets, near the YSL offices on the Avenue Marceau. The model was wearing thigh-high Saint Laurent boots in crocodile and an incredibly formal checked suit. It was very elegant but overwrought. Tom Ford, who was in the midst of his rejuvenation of Gucci, the most successful repositioning of a historic house since Karl had done the same at Chanel, happened to drive by our shoot. A few nights later, I met Ford and his partner, Richard Buckley, for dinner, and he raised the subject. "I saw your Saint Laurent preview," he said, with an arched eyebrow. "I wouldn't say that it looked particularly modern!"

Saint Laurent was barely 60 by that time, but his years of alcoholism and drug abuse had caught up with him. He appeared much older than his age, moving slowly and speaking hesitatingly. His image was propped up by a circle of enablers of his various addictions, by sycophants who treated his every move as an act of genius, and especially by the pugnacious Bergé, who controlled every aspect of the designer's public persona and shot down any inquiry that might have come too close to the truth. Bergé's combativeness allowed Saint Laurent to play the suffering genius. And play it he did.

Karl, in those years, was fully engaged and, when it came to his former friend, ready to stir things up. One afternoon, in his apartment on the Rue de l'Université, Karl was holding court around a massive round dining table in blond wood. Designed by Andrée Putman, it was his version of Frederick II's round table at Sans Souci, the painting he had owned since childhood, which was hanging in his bedroom. Karl reached across the table, his own *tafelrunde*, and gave me a glossy print of an old black and white photo.

Taken in the '50s, it showed him at the beach in Deauville, at the height of his bodybuilding phase, with the model Victoire Doutreleau, who had been hired personally by Christian Dior and was considered by many to be one of the first supermodels. I later learned that the photo was taken in the summer of 1956, meaning Karl was 23 years old at the time and working at Pierre Balmain. He was standing on the right of the frame in profile, wearing a skimpy dark swimsuit. Victoire, who was also 23, was in the center, wearing a polka dot bikini, her hands behind her back, smiling, with her eyes fixed on the camera. The beach extended all around them, and behind were the half-timbered buildings of Normandy. It was a striking image, one that I had never seen. When I told Karl how much I liked it, he suggested I go into the next room to see the original on the computer.

The photo had been taken on a weekend getaway to Deauville with Karl, Victoire, Yves Saint Laurent, and Anne-Marie Muñoz, who managed the studio for Saint Laurent throughout their long careers. In the '50s, '60s, and into the '70s, the four were the best of friends. They went to the same restaurants, the same clubs, were members of the same social set. In 1963, when Muñoz had her son, Carlos, she asked Karl to be the godfather.

After he handed me the photo from Deauville, I went into the next room in Karl's apartment, a massive salon that had been converted into a photography studio. The floors were wood parquet, while the ceiling, very high, was covered with ornate swirls of white plaster moldings. I relayed what Karl had said to his assistant. Working on one of those unwieldy computers of the time, he located the scan of the old photo. It turned out that there had been one major alteration to the lovely scene in Deauville. Karl had asked that it be retouched. In those days, Photoshop was far from ubiquitous, so reworking the photo required effort.

On that sunny day at the coast, there had actually been three people in the frame. In the original, just to the left of Victoire, sitting on the beach, was Saint Laurent. On the print that Karl had given me, where Saint Laurent had been, was nothing but a mound of sand. ◆

Excerpted from Paradise Now: The Extraordinary Life of Karl Lagerfeld, *by William Middleton. © 2023 by William Middleton, published by Harper on February 28, 2023.*

Hoop, There It Is!

A centuries-old sartorial trend makes a sweeping comeback. By Jenny Comita

Photographed by Osma Harvilahti
Styled by Helena Tejedor

In the mid–19th century, the expression "fashion victim" took a tragically literal turn. On March 16, 1858, *The New York Times* reported on a young Boston woman who went up in flames when her capacious frock—stretched to extreme circumference by the then ubiquitous undergarment known as a hoopskirt—came too close to the fireplace in her Beacon Street home. According to the paper, no fewer than 19 ladies had met a similar fate in England between the first of January and the middle of February that year. "Certainly an average of three deaths per week in conflagration ought to startle the most thoughtless of the privileged sex and to make them at least extraordinarily careful in their movements and behavior if it fails (as of course it will) to deter them from adopting a fashion so fraught with peril," the paper railed.

The misogyny and condescension are, of course, enough to make modern ears bleed, but on one point, the writer was correct: The hoopskirt, also known as a caged crinoline, has—despite its almost comical lack of practicality—somehow endured. While tentlike frocks are no longer daily wear, as they were in the 1850s, the hoop still manages to make semi-regular appearances on red carpets, nuptial aisles, and fashion catwalks. This season, there was a particularly notable abundance. At Loewe, Jonathan Anderson sent out bouncy tea-length numbers with squared-off, almost shelf-like protrusions at the waist. Rei Kawakubo, perhaps the most consistent purveyor of humpy, bumped-out silhouettes, pushed angular, bulging hips to monumental proportions at Comme des Garçons. Christopher Kane draped sheer lace over a wide, stiff waist ruff for a sexy peekaboo hoop. And at Dior, Maria Grazia Chiuri presented several variations on the belled silhouette, some short and sweet, others regal and floor-sweeping. For her, the inspiration started on top, with Catherine de' Medici–inspired corsets; that meant, she says, that "it was essential that the crinoline also became part of these looks, redefining…the curves of the body."

Like de' Medici herself, the hoopskirt first rose to prominence in the royal courts of late Renaissance Europe. By some accounts, the original influencer was Joan of Portugal, during her reign as Queen of Castile in the early 1500s. A woman best remembered for

This page: Alice Stordiau wears a **Dior** dress, shorts, socks, and shoes. *Opposite, from left:* Jiashan Liu and Marie-Agnès Diène wear **Loewe** dresses and shoes.

This page, from left: Stordiau wears a **Matty Bovan x Dolce & Gabbana** corset top, skirt, and sleeves; **Amina Muaddi** shoes. Liu wears a **Loewe** dress and shoes. Diène wears a **Lanvin** dress; **Falke** socks; **Amy Crookes** shoes. Alyssa Sardine wears a **Paco Rabanne** dress, top, and skirt; **Tabio** socks; **Abra** shoes. *Opposite:* Sardine wears a **Giorgio Armani** dress and sandals; **Falke** tights.

showing an overabundance of cleavage and birthing two children out of wedlock, she's rumored to have adopted the habit of wearing caged underskirts—which were built out of wicker or dried grass—to hide her scandalous pregnancies. In Spain, such contraptions were called *verdugados*, from the old Spanish word for "green sticks." (Eerily, in modern Spanish, *verdugo* means "executioner.") It is thought that the style traveled from the Iberian Peninsula to England with Catherine of Aragon, the first wife of Henry VIII, around 1509. There, the garment was known as a farthingale and, says fashion historian Jessica Glasscock—who spent a decade at the Metropolitan Museum of Art's Costume Institute and now teaches fashion history at Parsons School of Design—was worn mostly as a means of displaying wealth in the form of fabric. "The message was: Look how rich and expensive my textile is, and look how much of it I've got!" she says. It's no surprise that the look was particularly popular in royal portraiture of that era.

By the 18th century, the fashion for farthingales had evolved into a passion for panniers, from the French word for basket. As the name suggests, these body shapers were woven from cane or whalebone and—rather than coming full circle like the farthingale—sat on both sides of the hips, stretching skirts into wide, rectangular panels that made waists look impossibly tiny in contrast. Some panniers were relatively modest in size, but others were so large that the women wearing them appeared to be walking around encircled by a dining room table. In some cases, hinges were added so the sides could be let down (à la drop leaf) when the wearer passed through doorways. Like farthingales, panniers were associated with blue bloods, but, says Glasscock, the look soon began to trickle down. "The 18th century is when you're really starting to have fashion, with upper-middle classes imitating and embracing what the rich people wore," she says.

Looking rich, though, became less desirable in the 1790s, when Marie-Antoinette—whose pannier-puffed ensembles were legendarily showy—lost her head due, in part, to her "if you've got it, flaunt it" lifestyle. At that point, enormous skirts were traded for more streamlined columnar silhouettes. But by the 1850s, big bottoms were back, thanks to the Austrian socialite Pauline Metternich (full name: Princess Pauline Clémentine Marie Walburga von Metternich-Winneburg zu Beilstein). A famed trendsetter of her day, Metternich came to France when her husband was appointed ambassador to the court of Napoleon III. "She was a classic jolie laide," says Glasscock. "She wasn't real pretty, but she was a lot of fun, and she dressed amazing." Metternich became close with Empress Eugénie and introduced her to the English fashion designer Charles Frederick Worth—known today as the father of haute couture. When Metternich started wearing Worth's dramatically voluminous gowns, Eugénie and the others in her circle followed suit. Soon, massive skirts were back and bigger than ever.

Originally, dresses like the ones Worth made were held out by layers of stiff, corded linen and horsehair petticoats. The weighty, heat-trapping garments were worn four or six at a time, depending on the diameter of the dress, and tended to tangle up around the legs, Sardine wears a **Christopher Kane** dress; **Falke** tights; **Amina Muaddi** shoes.

Hair by Yann Turchi at Bryant Artists; makeup by Masaé Ito at MA World Group; manicure by Marie Rosa for Dior. Set design by Cristina Ramos at the Magnet Agency. Casting by Lisa Dymph Megens at Industry Art.

essentially hobbling the wearer. Eventually, couturiers began to incorporate underskirts with graduated hoops made from whalebone or cane. These garments were cooler and more comfortable, but also extraordinarily expensive. Common folk who wished to imitate the royal styles were stuck with hot, heavy layers.

It was hailed as a form of liberation when the Parisian company R.C. Milliet debuted the first metal-framed crinoline in April of 1856. Within months, tens of thousands of the skirts were being produced across Europe and the United States, and their cost quickly plummeted. "Over a decade, the price of a hoopskirt dropped from five dollars to something like 25 cents," says Glasscock. It was then that the trend really exploded. "While the earlier iterations were very upper-class, in the mid–19th century it was all up and down the fashion system," says Glasscock. "You could find women at really almost every level wearing some version of the hoop."

As it was no longer the province of the superelite, the silhouette also became a widespread cultural phenomenon, appearing in satirical cartoons depicting hoopskirts blowing up over women's heads at the beach or crushing suitors with their girth. There were also constant headlines about casualty via crinoline, whether through immolation or being caught up in and crushed by carriage wheels. Glasscock sees these cautionary tales as perhaps exaggerated by a perturbed patriarchy. "There was a concern that, in a sense, the hoopskirt made women take up too much space," she says. "And there was a certain criticism and anxiety about it in the culture that would then play out in what you might call 19th-century concern trolling about things like fire hazard."

The garments also enforced a degree of built-in social distancing that was probably unwelcome by handsy types: Sneaky bum pats and other unwanted caresses were an impossibility. As silly as they might have looked, covered in ruffles and swaying with every step, they were impossible to ignore. That, perhaps, is at the root of why such a seemingly impractical trend has enjoyed such longevity. Walking through the world in a hoopskirt—then, as now—is nothing if not a power pose. ◆

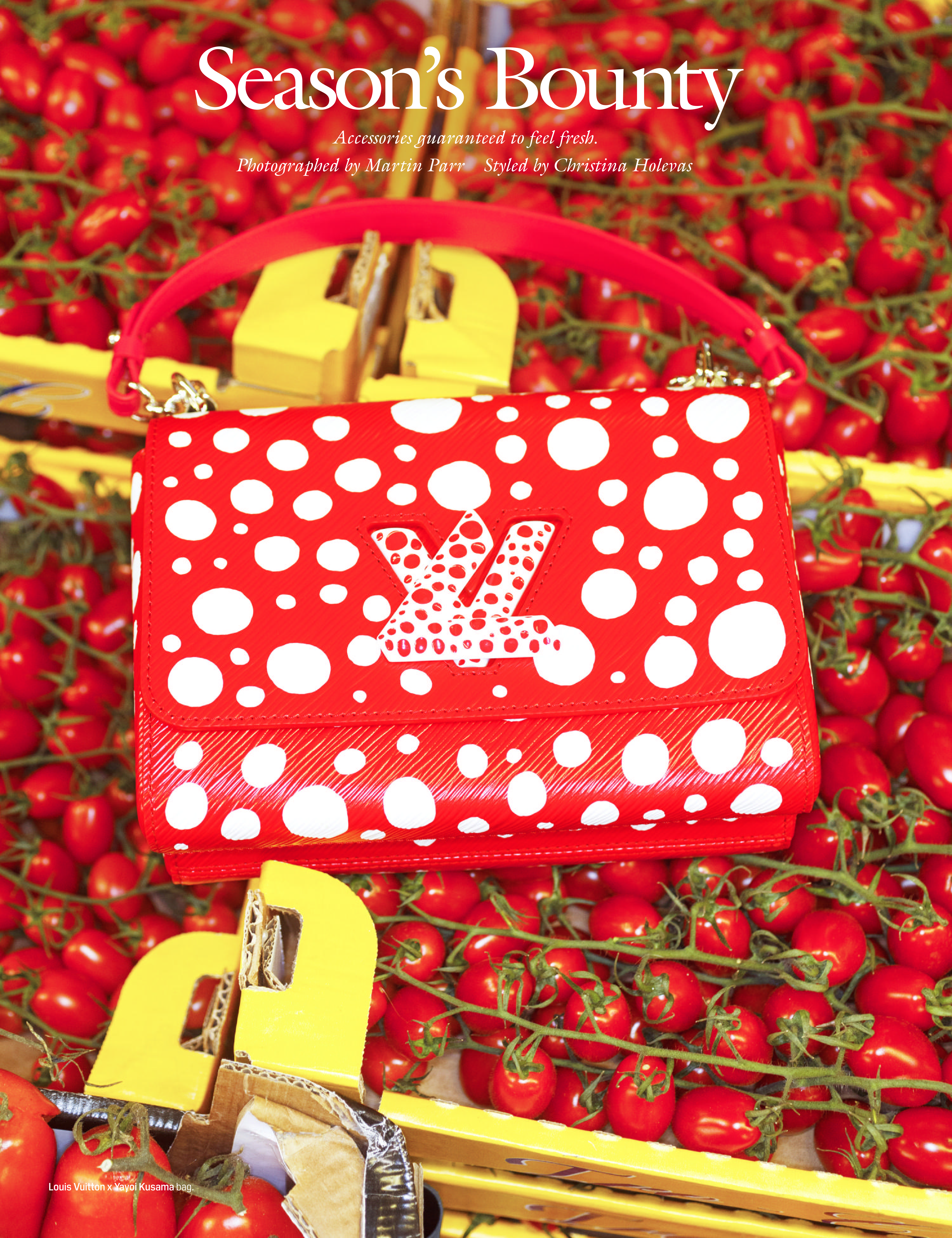
PRODUCED BY UN PRODUCED; EXECUTIVE PRODUCER: ROSIE DONOGHUE; PRODUCTION MANAGER: BEATRICE LONTANI; PHOTO ASSISTANTS: FRANCOIS BRIENS, VALENTINO BIANCHI; FASHION ASSISTANT: BIANCA DIOCESANO; HAIR ASSISTANTS: MILLS MOUCHOPEDA, ANTSOUO DOMINIQUE; MAKEUP ASSISTANT: GWENDOLINE JONCOUR; SET ASSISTANTS: LEO ORINOWSKI, HAMID SHAMS; MODELS: ALICE STORDIAU AT BLOOM MANAGEMENT, ALYSSA SARDINE AT PREMIER MODEL MANAGEMENT, JIASHAN LIU AT SILENT MODELS, MARIE-AGNÈS DIÈNE AT THE CLAW MODELS

Liu wears an **Undercover** dress; **Lorette Colé Duprat** earrings; **lindaco** shoes.

Season's Bounty

Accessories guaranteed to feel fresh.

Photographed by Martin Parr *Styled by Christina Holevas*



Louis Vuitton x Yayoi Kusama bag.

Gucci bag.

Giorgio Armani clutch.

Chanel shoe.

Bottega Veneta bag.

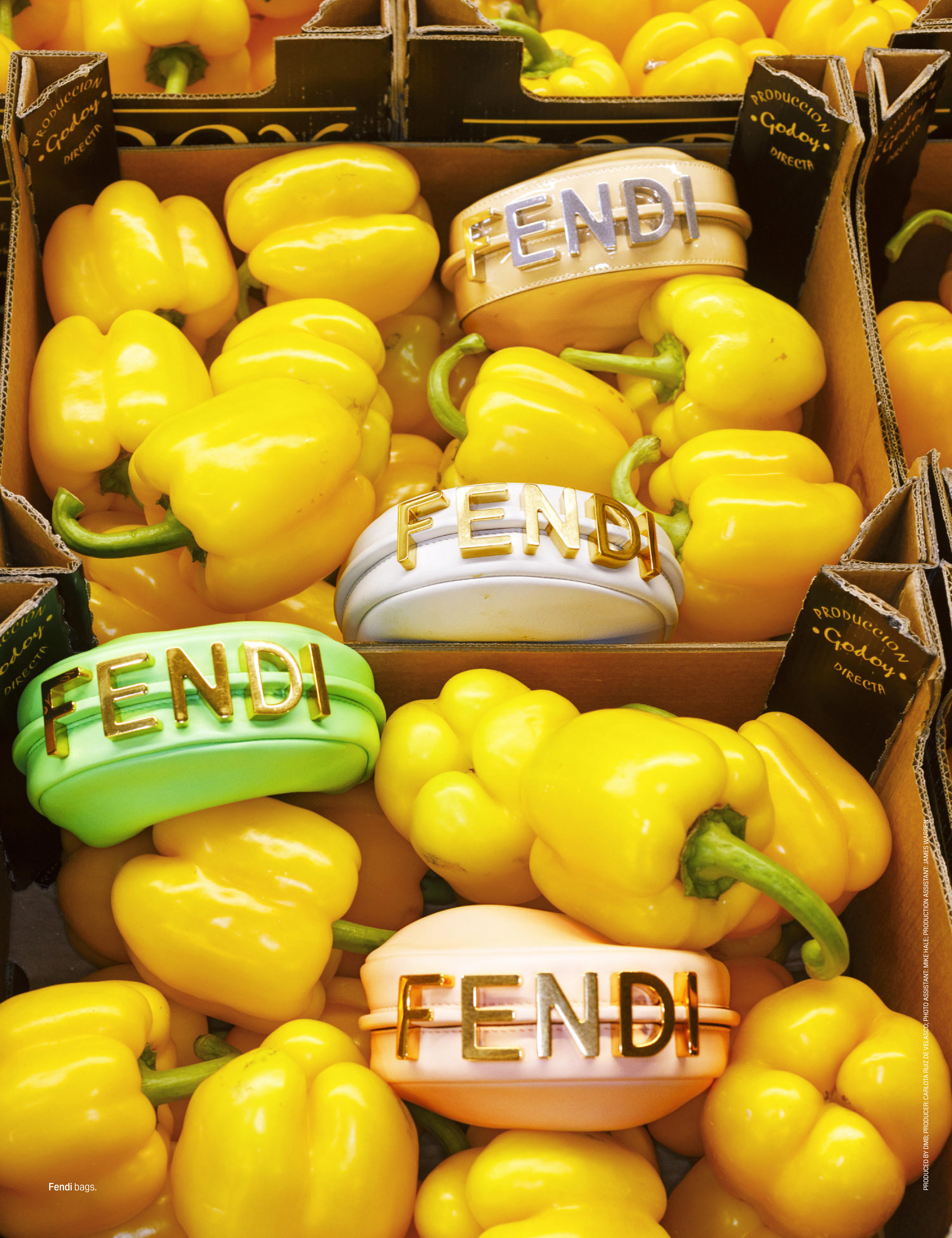
Prada bag.

PRADA
MILANO

Selected Quality
fresh pineapples
fresh pineapples
Selected Quality

Balenciaga shoe.

Dior bag.


PRODUCCION Godoy DIRECTA
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Fendi bags.

PRODUCED BY DMB; PRODUCER: CARLOTA RUIZ DE VELASCO; PHOTO ASSISTANT: MIKE HALE; PRODUCTION ASSISTANT: JAMES WARREN

Balmain bag.

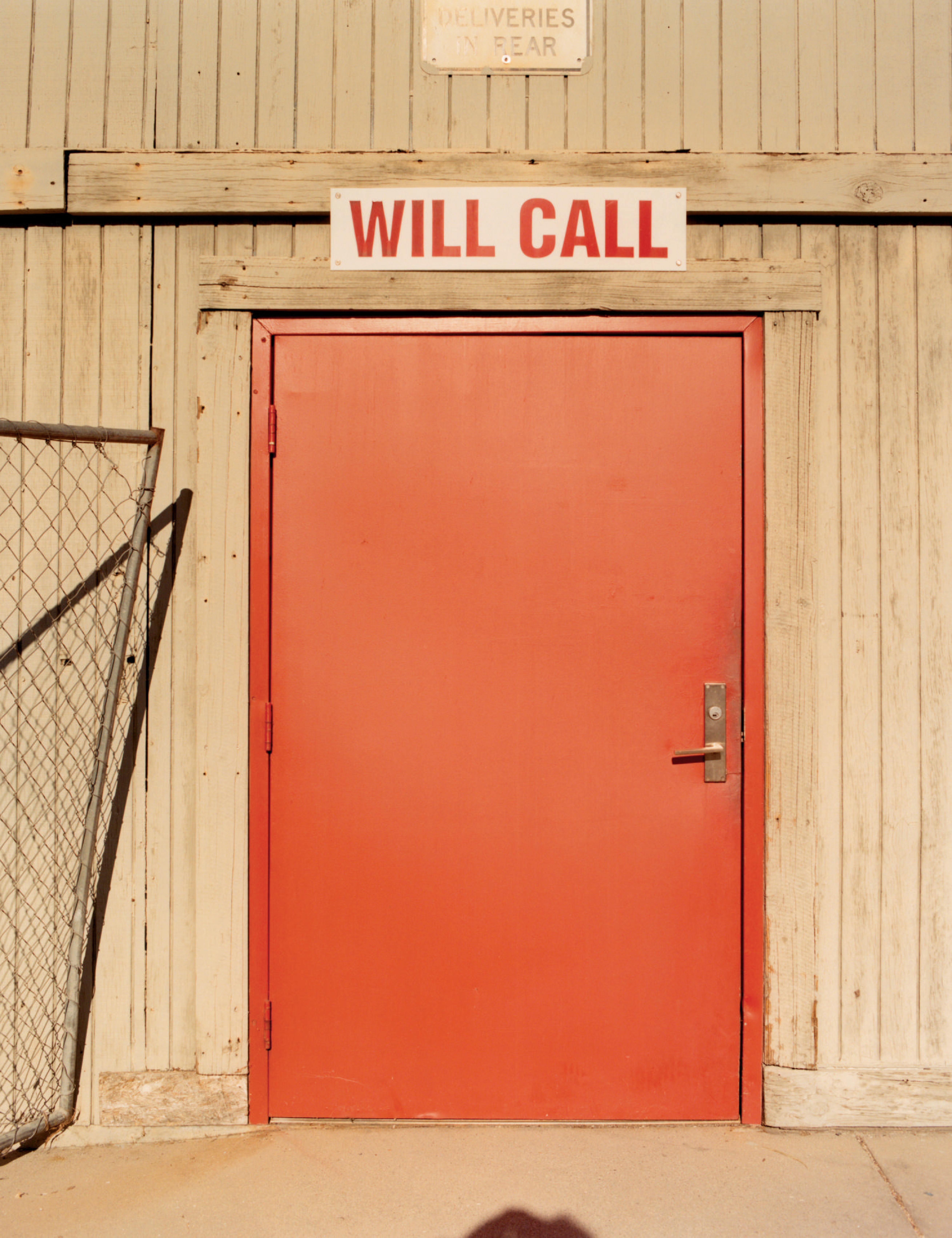
best performances

By Lynn Hirschberg
Photographed by Jamie Hawkesworth
Styled by Sara Moonves

Nearly all the films that were released in 2022 were conceived—and, in some cases, shot—during the Covid pandemic lockdown. Undoubtedly, the time spent inside, as well as the fear that movies might never return to their glory days, had a huge impact on filmmakers. Their anxiety and pent-up desire resulted in wildly ambitious films such as *Babylon*, which practically exploded in its depiction of the crazy, decadent 1920s in Hollywood; *Elvis*, which was the cinematic equivalent of fireworks; and *Glass Onion: A Knives Out Mystery*, which took place on a Greek island full of wealthy, antagonistic friends and lovers.

The pandemic period also made filmmakers introspective: Steven Spielberg created his most personal film to date, *The Fabelmans*, about his parents, with Michelle Williams playing his utterly unique mother; Todd Field wrote *Tár*, a character study about the glory and downfall of an orchestra conductor; true-life dramas, such as *Women Talking*, about a series of rapes in a Mennonite community, and *Till*, which recounts the harrowing story of Emmett Till's lynching through his mother's sorrow, were showcases for brilliant acting. Danielle Deadwyler was a standout as the bereaved and furious mother in *Till*, as was Cate Blanchett in her portrayal of the spectacular and deluded Lydia Tár. And there were plenty of other memorable moments: Jennifer Lawrence quietly healing from the wounds of war in *Causeway*; Zoë Kravitz slinking around Gotham in *The Batman*; Ana de Armas transforming into Marilyn Monroe in *Blonde*.

And then there was Michelle Yeoh in *Everything Everywhere All at Once*, playing Evelyn Wang, a dowdy laundromat owner who fights like a superhero in order to reunite her estranged family. Extreme opposition only strengthens Evelyn, and that kind of resolve, as much as anything, could be the theme for our times: The world might have gone mad, but we still need to believe. This year, we are saluting 32 actors who offer thrilling emotion and depth. The pandemic is, we hope, increasingly behind us, but these performances are a reminder that art can emerge out of darkness.


DELIVERIES
IN REAR
WILL CALL

Margot Robbie

Babylon

When I got the script for *Babylon*, I felt I *had* to do it. I've never felt that way about a script. I was frantic—at one point, I suggested showing up at the director's house. When we eventually met, I said, "I have to play this character—she's mine." **Your character, Nellie LaRoy, resembles Clara Bow, the silent-movie star, who was quite wild.** Playing a crazy girl isn't difficult for me. [*Laughs*] Back then, in the 1920s, there was more cocaine in L.A. than there is today. Thirty-year-olds were running the studios, and 20-year-olds were becoming millionaires. There were no rules—it was a completely new industry, and nothing was regulated. They had a lot of fun, a lot of partying. Nellie is at the center of that world. And she doesn't wear a lot of clothing! One of the main costumes I wear in the film is overalls with no bra, no top, nothing—and no one loves dressing up more than me. Anytime I'm having a party, my friends say, "What's the theme? We're all going to have to dress up, aren't we?" Last year, I had a *Love Island*–themed birthday. Everyone had to dress as a contestant. There were a lot of fake tans, hair extensions, and acrylic nails.

Margot Robbie wears a **JW Anderson** dress.

Michelle Williams

The Fabelmans

In *The Fabelmans*, you are, essentially, playing Steven Spielberg's mother. He didn't really say that outright [at the beginning]. So I asked him, "For clarity's sake, if I'm understanding correctly, you are asking me to play your beloved mother?" And he said, "Oh, yeah." One of the things that I loved most was that they gave me a track of Steven's mother laughing through the years. When she laughed, she collapsed into people. Before every take, I would go back to her laugh track. And then I'd have this euphoria running through my body.

Michelle Williams wears a **Chanel** jacket; **Maison Margiela** hat; **Messika Paris** necklace.

Jonathan Majors

Devotion

In *Devotion*, you play Jesse Brown, the first Black aviator. Did you learn how to fly a plane?
No. I did learn how to *operate* a plane. Here is the emotional arc of learning to fly: Excited. Scared. Fun. Terrified. Adrenalized. Sick as a dog. Relieved. Extremely confident. And then after that, you will get a speeding ticket because it is impossible to drive your car after you've flown a plane.

Did the flight instructors give you any advice?
Yes: Be calm, be focused, call your mom, and please sleep. Everything is better when you sleep. And oh, god, I love to sleep. When you train hard, you have to sleep hard.

Jonathan Majors wears a **Louis Vuitton Men's** jacket, shirt, and pants; **Adidas** sneakers.

Keke Palmer

Nope

What is your go-to karaoke song?
I have two: "The Boy Is Mine," obviously, by Brandy and Monica. And the other would be "Amor Prohibido," by Selena. I learned that one phonetically. I'm a huge Selena fan.
You grew up in the public eye, on shows such as *True Jackson, VP* on Nickelodeon. What was that like?
It was cool. It's one of those things where how can you know anything else if that's all you really know? I started acting when I was 9. I was 14 when I did *True Jackson, VP*, and it was my own show. I remember thinking, Wow! This is crazy! When that show came out, everything changed for me. It was a whirlwind experience.

Keke Palmer wears a **Max Mara** gown; **Heather Huey** crown; **Elsa Peretti for Tiffany & Co.** cuffs; **Celine by Hedi Slimane** shoes.

Cate Blanchett

Tár

In *Tár*, you play a conductor named Lydia Tár, who is brilliant, egocentric, and remarkably careless about human emotion. And she has misophonia. That is an acute sensitivity to sound, and it can send people into a deep rage. The sound of air-conditioning would have driven her to distraction. **Todd Field wrote *Tár* specifically with you in mind, and he has said that if you had said no to the part, he would not have made the film.** Todd sent me this script, and I inhaled it. He wrote it at the beginning of the pandemic. Todd was a musician first, so there was a musical quality to the script, and not just because it's set in the classical music world. It could just as easily have been about an architect or a painter or a writer—anyone in a position of top institutional power.

Cate Blanchett wears a **Loewe** parka and dress; **Falke** tights.

Daniel Craig

Glass Onion: A Knives Out Mystery

In *Glass Onion*, Benoit Blanc, the detective you play, is quite fashionable. He has a few daring ensembles, including a striped shorts suit. Were you going for a particular look?

Yes. I wanted him to be a combination of Cary Grant in *To Catch a Thief* and Jacques Tati in *Monsieur Hulot's Holiday* with a dash of my superbly dressed agent, Bryan Lourd. Most important, no matter how outlandish the outfit, I wanted to make the clothes feel organic. I recall that for *Goldfinger*, the director, Guy Hamilton, told Sean Connery that he should go home and sleep in the gray suit that he wears in the film. He wanted Connery, as James Bond, to have the kind of natural elegance that comes from living in the clothes.

Daniel Craig wears a **Burberry** car coat; **Hermès** pants; **R. Turbow Leather** belt; his own shirt.

Claire Foy

Women Talking

You are British—did you know about Mennonites?
No, we don't really have devoutly religious communities in England. We don't have the space. In Canada, there's a huge Mennonite population, but it's a closed community. It's not like you can go and try and live and breathe among them to see how they exist. They wouldn't let me in.

Claire Foy wears a **Christopher Kane** jacket; **Cartier** earrings; her own hoop earring.

Eddie Redmayne

The Good Nurse

In this film, you play Charles Cullen, a nurse who may have killed as many as 400 people, making him the most prolific serial killer in American history. Are you a fan of true-crime dramas?

I'm not. I know the world is obsessed with true crime, but I have a slightly moral opinion of fetishizing killers. Our film is not just about this monster—it's about the hero who stopped him. And she stopped him by using compassion and empathy rather than through violence. That felt like an important message.

No one knows exactly why Charles Cullen killed all those people. Was that frustrating for you?

He never expressed why, and when I read the script, I was like, *Why?!* It's a human instinct to need to know why, so we can look at the murderer and go, Well, he had this happen to him, and I'm nothing like that, so it would never happen to me.

Eddie Redmayne wears a **Gucci** jacket, shirt, and pants; **Omega** watch.

Sadie Sink

The Whale

Was *Stranger Things* your first big job?
No—I was on Broadway. I played Annie in *Annie*. I can't listen to any of the songs from that show anymore—they trigger something. I was 10 when I was cast in *Annie*, and I was in the show for 18 months. You do get too old—there's a specific height requirement for each orphan. When it was time to get measured, everyone was saying, "Oh god, I hope I don't grow an inch."

Where was your first kiss?
On set for *Stranger Things*. It was with Caleb McLaughlin, who plays Lucas. We were filming. You can see it on Netflix! We were both awkward, but it was also funny, because all our friends were there and all these extras and lights and music. It was nerve-racking at the time, but I look back now and can laugh about it.

Sadie Sink wears an **Alexander McQueen** catsuit; **Esenshel** hat.

Paul Mescal

Aftersun

Initially, you were attracted to sports rather than acting. When I was young, Gaelic football was the thing that I was good at. But my school has an amazing policy where everybody has to audition for the school musical in their fourth year. It was a big one—*The Phantom of the Opera*—and I ended up playing the Phantom. That probably changed my life.

Where was your first kiss? The first kiss doesn't really count, because it was more of a headbutt. It was one of those arranged kisses at a friend's birthday party. I misjudged my calculation in terms of entering the kiss, and we kind of smacked heads and ran away.

Paul Mescal wears a **Fendi Mens** jacket, shirt, and pants; **Charvet** tie; **New Balance** sneakers.

Taylor Russell

Bones and All

Do you believe in luck?

Yes. I think you can consciously make your own luck—set wide intentions for your life, and then lucky things happen. But you have to recognize the lucky things; you need a sharp eye.

Taylor Russell wears a **Prada** coat.

Jeremy Pope

The Inspection

In *The Inspection*, you play a gay man who enlists in the Marines. Most of the film takes place during boot camp. Did you have to go through any particular training?

I wanted to act my way through boot camp, but you can't act your way through push-ups; you have to *do* them. Doing Broadway theater is like the boot camp of acting because you're doing eight shows a week. But for *The Inspection*, I had to do the formations and work with a gun—just all the things I don't do in my normal life.

Do you think you learned anything from boot camp?

Boot camp proved to me that I can do a lot more than I thought I could. Especially in Jackson, Mississippi, in the middle of the summer, when it's 117 degrees.

You were nominated for two Tony awards in the same year. Did you always dream of being on Broadway?

I did, but I didn't know what role I would play, because I didn't see any Black men leading in that space. So my evolution was trying to see myself there.

What was your favorite birthday?

I love smaller birthdays, where it's just food. Don't let my body fool you—I eat pound cake, sweet potato pie, fried chicken, catfish, mac and cheese, sweet potato soup. I feel like I'm rapping now. That's my ideal birthday: just eating.

Jeremy Pope wears a **Valentino** coat and socks; **Rolex** watch.

Brad Pitt

Babylon

What was your first love scene? It would have been in the show *Dallas*. I had to roll around in the hay in a barn. I don't think I had a line. I was just rolling and frolicking.

And then there was the famous scene in *Thelma & Louise*. That was my entry into the big leagues, I guess. That love scene went on for two days of shooting.

In *Babylon*, you play a movie star at the end of the era of silent filmmaking. There's a certain melancholy to the character. Sadly enough, that melancholy may be my natural mode of being. There's a world-weariness that I can certainly relate to a little bit. At this time, more of us are trying to tear each other down than help each other up. I get a little weary. But in *Babylon*, there's a rhythm—a syncopation—to the scenes. I find that I'm looking for that in life, you know? We all need to find the music in the day.

Brad Pitt wears a **Prada** suit, shirt, and tie; his own ring.

Michelle Yeoh

Everything Everywhere All at Once

You are naturally elegant, and the character you play in *Everything Everywhere All at Once* is a plain woman who runs a laundromat. Were you surprised when you received the script? No. I'm not playing myself, and I would not want to do that. Thank god they wanted me to play Evelyn Wang, an Asian immigrant who you would pass by in Chinatown and probably not notice. She's sort of invisible, but she works so hard to ensure that her family can achieve the American Dream. She's completely frazzled—to get that look, I wore a wig with lots of white hair, reading glasses around my neck, and very practical clothing. I had to change my posture—this is a woman who doesn't have time to exercise. She has to look frumpy. I think my mother was upset when she saw the film. I was really worried about her seeing the sex toys that were flying around in the movie, but I guess she never noticed those. Instead, she said, "Why do you look so old? You should look like the film where you had the ballgown on!" I'm like, "Oh my god." But that's so typical of my mom: She wants me to run around the entire movie looking like a movie star.

Michelle Yeoh wears a **Balenciaga** dress.

Zoë Kravitz

The Batman

Did you study dance to play Catwoman?
I'm actually a really bad dancer. I'm not being cute: I'm truly an awkward dancer. I did watch a lot of videos of large cats and thought it was really interesting that they move their hips but not their face or their eyes.

Zoë Kravitz wears a **Saint Laurent by Anthony Vaccarello** dress; **Elsa Peretti for Tiffany & Co.** cuffs.

Seth Rogen

The Fabelmans

You have a long history with Steven Spielberg, the cowriter and director of *The Fabelmans*.

My first job was on the show *Freaks and Geeks*, produced by Steven. So, I've met him over the years. During the height of the pandemic, I got a call that he wanted to talk to me, but I never thought he would be asking me to act in a film. He said, "Will you read the script?" And I said, "I don't need to read the script—I will do it."

Were you nervous?

I knew I had to get rid of all of my nerves, so I kept going to set. For hours. I'd show up at 10 a.m. and stay until 6, or sometimes later. I would sit next to Steven, and I'd watch him direct the other actors.

In *The Fabelmans*, Spielberg is dramatizing his own life. You did the same thing in *Superbad*.

Steven was nervous that his life was not interesting enough. I said, "For *Superbad*, all I was doing was buying beer, and I decided that would be an interesting story. And I was right!"

Seth Rogen wears a **Bode** jumpsuit; **Rolex** watch; **Falke** socks; his own glasses.

Janelle Monáe

Glass Onion: A Knives Out Mystery

You have a beautiful name—are you named after someone? I was named after me—a little pumpkin-headed kid that came out of my mom. My nickname is Pumpkin. Not a lot of people know that, so *shhh*.

As a musician, what is it like to enter the world of acting? I'm still not a serious actor. It's all about playing, being silly. When you see me in a film, I don't want you to see Janelle Monáe. But my albums are all concept albums, so they center around characters like the Dirty Computer, the Electric Lady, the ArchAndroid. It's in my blood to create characters and to do world building.

When you were growing up, who was your celebrity crush? I was obsessed with Nia Long. She was just so attractive. She got me hot and bothered. And I was always attracted to David Bowie. But I didn't know if I wanted to be Bowie or be *with* Bowie. It was one of those things. And I loved Tupac! I swore he was going to be my boyfriend.

Janelle Monáe wears a **Richard Quinn** dress; **Lisa Eisner Jewelry** rings from Broken English Jewelry; stylist's own tights.

Ana de Armas

Blonde

Before you played Marilyn Monroe in *Blonde*, were you a fan of hers?
I wasn't really aware of Marilyn. I'd seen a few of her movies, and I knew she was an actress, but nothing deeper than that.

Have you had blonde hair at another time in your life?
I have been blonde.

Do you feel different?
Yeah, for sure. But as soon as I do it, I love it for a week, and then, when I have to do my roots again, I regret it right away. It's the same with getting bangs. Oh, the bangs are so cute. And then as soon as you have them, you're crying.

When you were growing up in Cuba, were you a theatrical child?
Yes. I would dance in front of everybody. And when I was 11 or 12, I told my family that I wanted to be an actress. We moved to Havana when I was 11, and that's when I realized that people could study drama.

Where was your first kiss?
I won't say what age, but it was in Cuba. I had a lot of freedom—we were able to play on the streets and go to the beach and not come back home until dinnertime. And then we'd go out again until we had to go to bed. On one of those days, I was playing in the park, and we went behind some trees and we kissed.

Did you see him again?
Yes. He was a neighbor, so I had no choice. [*Laughs*]

Ana de Armas wears a **Louis Vuitton** dress, earrings, tights, and boots.

Kate Hudson

Glass Onion: A Knives Out Mystery

In *Glass Onion*, your character, Birdie Jay, has a dramatic entrance in a bikini and very high stilettos.

The pool scene! As my clothes fall off! You know, I don't shy away from an entrance. That's part of why I wanted to be an actress. There's something thrilling about moments like that, and Birdie can't go anywhere without being glamorous. This is a girl who's been tucked and nipped, and I'm sure she's getting every machine all over her body. So while the rest of the cast were having their Aperol Spritzes on the beach in Greece, I was staring at them longingly going, When is the bikini scene going to be done?

Kate Hudson wears a **Saint Laurent by Anthony Vaccarello** dress and earrings.

Danielle Deadwyler

Till

***Till* is about the horrendous killing of Emmett Till. You play his mother, who kept his memory alive in order to combat racial prejudice. Did you try to stay in character?**
I did not. The weight of the material was always present, so it was imperative for us to counterbalance the great mother lode with levity. We were laughing all the time, cracking on each other. It was really beautiful to have both, because Black life can't exist without the balance.

Danielle Deadwyler wears a **Valentino** gown; **Assael** necklace; stylist's own gloves.

Brendan Fraser

The Whale

What was your first acting job?
At a Renaissance Faire. I'm pretty sure I played the village idiot. And then I was a victim on *America's Most Wanted*. I got shot, but I made a phone call that saved my life. Wait—maybe I died! I can't remember. But they did catch the guy who did it.

Brendan Fraser wears a **Giorgio Armani** suit and shirt.

Jennifer Lawrence

Causeway

When you were a kid, what posters did you have up in your room?
Avril Lavigne. And a poster of dogs. I wasn't cool.

Have you been starstruck?
To me, the biggest celebrities in the world are, like, Pete Davidson. Or when Ariana Grande was in my last film, *Don't Look Up*, I was photographed with her, and I fully look like a radio contest winner. I would be starstruck if I saw Jessica Simpson. That would knock me over.

What is your sign of the zodiac?
I'm obviously a Leo. Leos are cocky, but generous. We love attention. We're not shy.

Which film makes you cry?
Father of the Bride always makes me cry. Not when they get married, but when he sees her as a little girl and she's like, "Mommy, Daddy, I met a man in Rome and we're getting married." But I'm so sensitive now that I can barely watch anything with children or animals.

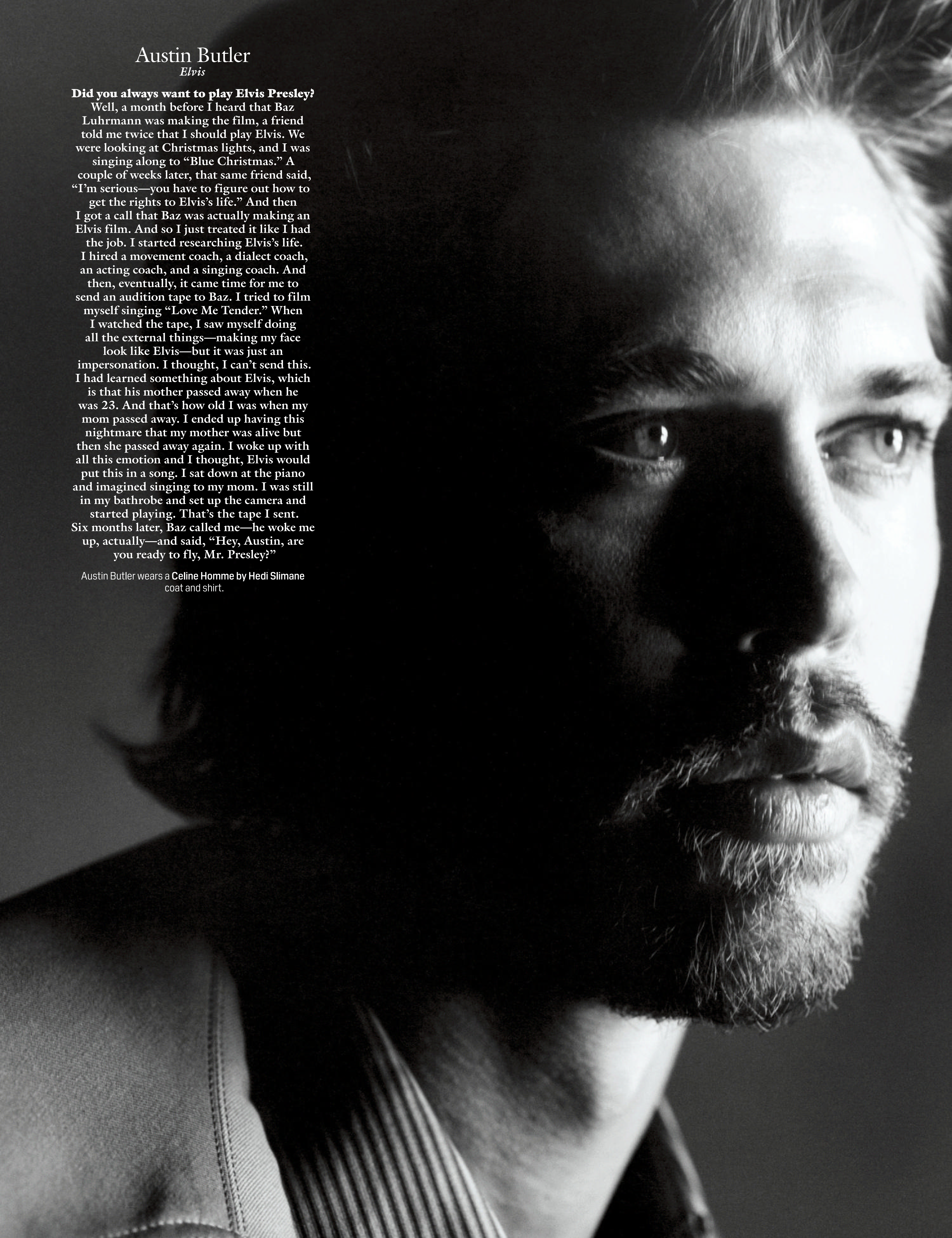
Jennifer Lawrence wears a **Dior** dress; **Boucheron** necklace.

Stephanie Hsu

Everything Everywhere All at Once

You play Michelle Yeoh's daughter in the film. Were you a fan? Yes! When I told my mom, "I booked my first movie," she said, "That's nice." But when I said, "Michelle Yeoh is playing my mom," she exclaimed, "Oh my god!" My mother then called the entire family and told them, "Stephanie is going to be Michelle Yeoh's daughter!" That was the vibe in my household. My family were not cinephiles; they didn't really go to the movies, but they knew and loved Michelle Yeoh.

Stephanie Hsu wears a **Ralph Lauren Collection** jacket and skirt; **Cartier** watch; **Wolford** tights; **Maison Margiela** shoes.



Austin Butler

Elvis

Did you always want to play Elvis Presley? Well, a month before I heard that Baz Luhrmann was making the film, a friend told me twice that I should play Elvis. We were looking at Christmas lights, and I was singing along to "Blue Christmas." A couple of weeks later, that same friend said, "I'm serious—you have to figure out how to get the rights to Elvis's life." And then I got a call that Baz was actually making an Elvis film. And so I just treated it like I had the job. I started researching Elvis's life. I hired a movement coach, a dialect coach, an acting coach, and a singing coach. And then, eventually, it came time for me to send an audition tape to Baz. I tried to film myself singing "Love Me Tender." When I watched the tape, I saw myself doing all the external things—making my face look like Elvis—but it was just an impersonation. I thought, I can't send this. I had learned something about Elvis, which is that his mother passed away when he was 23. And that's how old I was when my mom passed away. I ended up having this nightmare that my mother was alive but then she passed away again. I woke up with all this emotion and I thought, Elvis would put this in a song. I sat down at the piano and imagined singing to my mom. I was still in my bathrobe and set up the camera and started playing. That's the tape I sent. Six months later, Baz called me—he woke me up, actually—and said, "Hey, Austin, are you ready to fly, Mr. Presley?"

Austin Butler wears a **Celine Homme by Hedi Slimane** coat and shirt.

Blanchett wears a **Loewe** dress.

Caleb Landry Jones

Nitram

For *Nitram*, in which you play a mass murderer, you won Best Actor at the Cannes Film Festival. What was that like?
Pretty surreal. I thought the film might win, but I didn't think I was going to receive an award. I actually don't know where that award is—it's somewhere in my house.
Did you always want to be an actor?
I was very much taken with ballet. Tap and jazz, too. There was also a Bob Dylan phase for a long time. And then acting.

Caleb Landry Jones wears **the Row** jacket and top.

Mia Goth

Pearl

Are you a fan of horror films? *Pearl* is extremely scary.
I haven't really gravitated toward horror in my life, but I've been given opportunities within the genre to explore interesting characters.

Are you good at screaming?
I am. I find it quite nice to become unhinged like that.

Mia Goth wears a **Ferragamo** dress; **Prada** shoes.

Judd Hirsch

The Fabelmans

How did you hear about *The Fabelmans*?
I got a Zoom call from Steven Spielberg, and it started out with, "SS wants to talk to JH." I said, "Who is SS? I know who JH is!" [*Laughs*] Okay. What's the big whisper here? What, are we doing a crime story? Am I gonna be arrested? All right. Fine. So I asked, "Who would I play?" Steven said, "A great-uncle of mine." I said, "What does he do in the movie?" He said, "He made me become a director."

Did you relate to the character?
As a very young child, I lived in Coney Island. And all that unreal stuff—the sideshows, the barkers, the amusement park—was a vision that took me out of my own life. And then this guy in Steven's movie actually started out in the circus. That hooked me.

And he's funny.
Spielberg has a wonderful sense of humor. And we kind of matched. Because everything is humorous, you know. If you don't laugh, you die.

Judd Hirsch wears a **Tekla Fabrics** pajama set.

Rachel Sennott

Bodies Bodies Bodies

Were you a theatrical child? I was annoying as hell. I forced my five siblings to do plays that I wrote, directed, and starred in. I was bossy. I would call "Rehearsal!" and knock on everyone's door. Eventually, they stopped wanting to be in my plays.

What is your secret skill? I love organizing rooms. I like to tear apart a room, and then I love folding my underwear into little bow balls. I will do this for other people—some people don't like it and they're sort of like, "Get away." But I say, "I'm helping you. Let me in."

Who was your cinematic crush? Growing up, I liked both Taylor Lautner and Rob Pattinson in *Twilight*. People were like, "Team Edward? Team Jacob?" I was like, "I'm team sexy love story!"

Rachel Sennott wears a **Chanel** top and skirt; **Assael** necklaces.

Diego Calva

Babylon

***Babylon* is your Hollywood debut film.**
I'm Mexican, and Damien Chazelle, the director of *Babylon*, saw a picture of me somewhere on the Internet. It was one of my first headshots. He sent me a message, and that was it. Damien worked with me a lot on the part. I lived in his house for 10 days! We—Damien; his wife, Olivia Hamilton; and I—rehearsed the whole movie in his backyard. On the day that we started shooting, I told Brad Pitt, "Hey, I even know *your* lines."

When you were growing up, who was your cinematic crush?
I was so in love with Halle Berry in *The Flintstones*. I was like, This is a beautiful woman. I want to meet her.

Diego Calva wears a **JW Anderson** sweater vest.

Aubrey Plaza

Emily the Criminal

In this film, your character commits credit card fraud. Did you learn how to do it?

I did. There are YouTube tutorials that show you how to make fake credit cards, fake IDs, all kinds of fake things. The machines are easy to get—you can buy them on eBay!

Emily is a complicated character. She's not easy to like.

Emily is an antihero. And those characters are usually reserved for men. Think of *Taxi Driver.* That's because audiences are so conditioned to like female characters. Why aren't the women likable enough? Approachable enough? All these kinds of things are asked only of women. It's old stuff.

Do you think you would make a good criminal?

Yes! I have a lot of that in my blood. I'm not going to go into any more detail, but I'm very street-smart. And savvy. I'd watch out for me.

Do you have any tattoos?

I don't. My body is a temple. I also have commitment issues. I can't really commit to something for that long.

Aubrey Plaza wears an **Alaïa** bodysuit and leggings; **Commando** briefs; stylist's own shoes.

It's Our
Pleasure
to Serve
You

Jeremy Strong

Armageddon Time

In *Armageddon Time*, you play, essentially, the father of James Gray, who wrote and directed the film. Was that difficult?

It became my job to become an expert on someone who only James knew. As an actor, you become a detective. You're looking for a lockpick that might open up the world of the character. And this was a person from Queens in 1980. I tried hard to get his voice. The voice, in a lot of ways, was everything.

Were you always theatrical?

I was a big ham. I've always been a bit of an introvert, but walking onstage was a great leavener. When I was 7 or 8, I played Winthrop in *The Music Man*, and the character has a speech impediment. I think I played the hell out of a lisp. I'm not sure it was ever articulated to my family, but all I ever wanted to do was act.

What is your secret skill?

I don't know if it's a skill or secret, but fashion is a passion. I pick out all the wardrobe for Kendall Roy, my character in *Succession*, and I live in those clothes when we're shooting the show. Aesthetics are so personal. I'm very drawn to and always looking for precision and soul in acting and in everything else. Interestingly, I've learned that my astrological animal is the salmon. That is, essentially, an animal that swims in one direction for its whole life and gets shredded by the river and the rocks, and when it reaches its destination, it dies.

Jeremy Strong wears a **Comme des Garçons Homme Plus** jacket, top, pants, and leggings; **Falke** socks.

Ke Huy Quan

Everything Everywhere All at Once

You took a long break from acting. Twenty years! Short Round in *Indiana Jones and the Temple of Doom* was my first role. I was 12 years old. That movie changed my life. And my stepping away from acting was not an easy decision to make. I had to be realistic: There were not a lot of opportunities for an Asian actor at that time. I had no choice but to do something else, so I went to film school, graduated, and started working behind the camera. Two weeks after I decided to go back to acting, I read the script for *Everything Everywhere All at Once*. And I got the part! So for all those doubters out there who don't think their dream can come true, look at me. Your dream can come true as well.

When you were growing up, who was your cinematic crush? In the '80s, I think everybody had a crush on Princess Leia. Come on, you can't beat *Star Wars*.

You were recently reunited with Harrison Ford, your costar from *Indiana Jones*. How did that happen? I was scheduled to attend a Disney event, and I was told he was going to be there. I didn't know if I would get a chance to say hi to him. I hadn't seen the man in 38 years. When I walked out of the greenroom, Harrison was 10 feet away. My heart was pounding; I was so nervous. The entire time I'm thinking, Is he going to recognize me? The last time he saw me, I was a little kid. When I approached him, he turned to me and he had that famous grumpy Harrison Ford look on his face. He lifted up his finger and pointed at me, and I thought, Oh, no, he's thinking I'm a fan and he's going to tell me to stay away. But instead he said, "Are you Short Round?" I was immediately transported back to 1984. I said, "Yes, Indy." And he said, "Come here." He pulled me close to him and gave me the biggest hug.

Ke Huy Quan wears a **Wales Bonner** suit and T-shirt; glasses, from top: **Tom Ford**, **Oliver Peoples**, his own.

Taylor Russell

Bones and All

Are you a day person or a night person?
I'm a night person through and through. Ever since I was out of the womb, I wanted to stay up all night. It's painful to function in a world that is driven by day.
Is this your way of saying that you're a vampire?
Maybe I am.

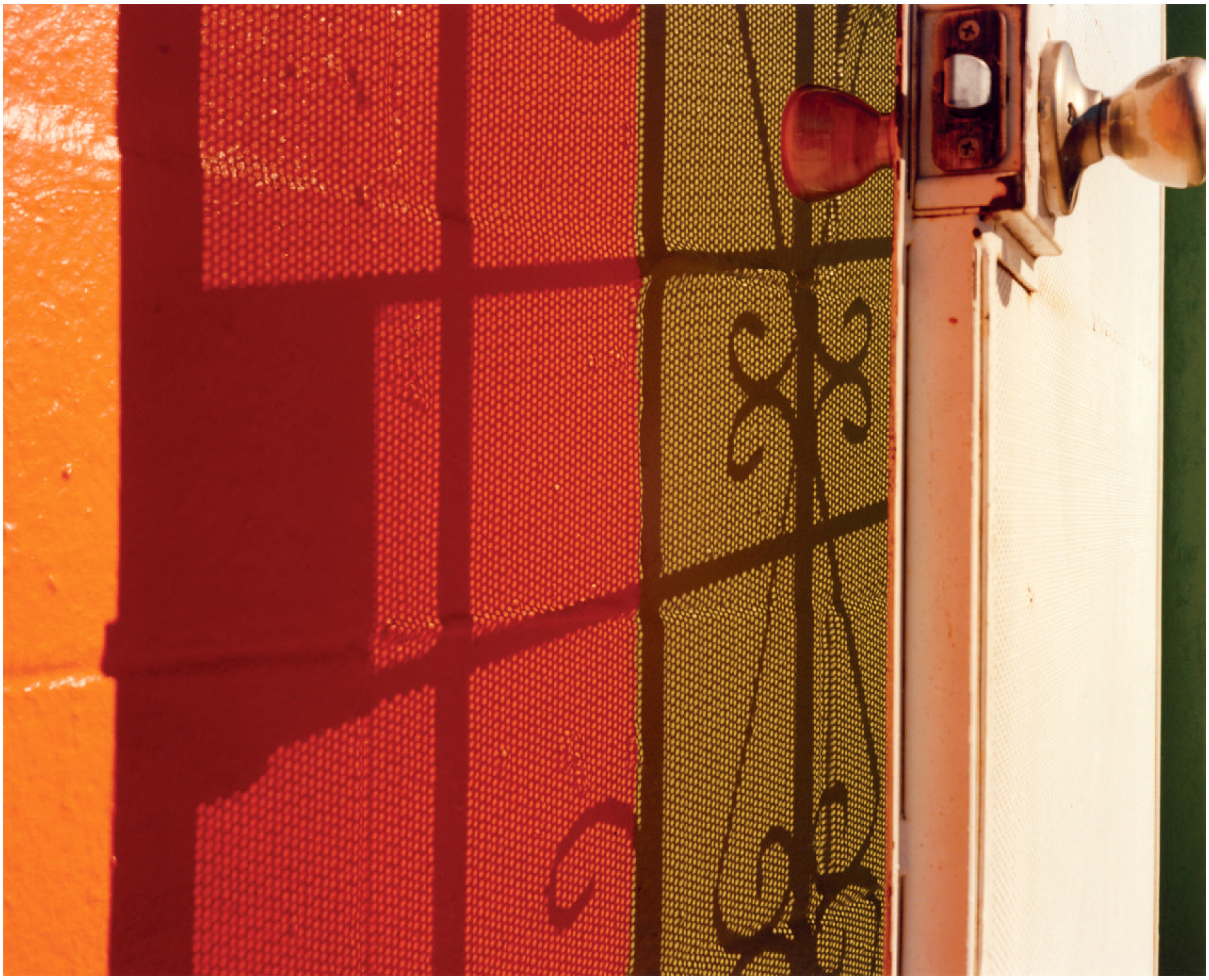
Russell wears an **Hermès** top.

Austin Butler

Elvis

Did you keep any of the Elvis wardrobe?
I kept one of the leather jumpsuits. He had times when he'd bust the seat of the pants. And that did happen to me a couple of times. But when you wear that jumpsuit, and you get the fabric right, you feel like a superhero.

Butler wears a **Saint Laurent by Anthony Vaccarello** jacket, shirt, pants, and boots; **Cartier** necklace and ring.



Sink wears a **Dior** dress;
Heather Huey headpiece;
stylist's own gloves.

Cate Blanchett

Tár

Greatness is often indulged, until it's not.
In a creative job, you have to be quite brutal with yourself and disciplined. And when, like a conductor, your instrument is a human instrument, how do you maintain that sense of rigor and brutality? It's a complicated thing.
What sign are you?
It's tragic—I am Taurus, Taurus, Taurus. I don't even know what star signs mean, except that I'm a bull times three.

Blanchett wears a **Loewe** dress and shoes; **Falke** tights.
Hair by Robert Vetica for Oribe at the Wall Group; makeup by Mary Greenwell for Armani Beauty at Premier Hair and Makeup London.

Jonathan Majors

Devotion

Do you have vivid dreams?
You have no idea. I mean, my dreams are epic. It’s quite beautiful how the subconscious works and tells you things and helps you fly the plane.

Majors wears an **Hermès** cardigan, shirt, and pants.

Claire Foy

Women Talking

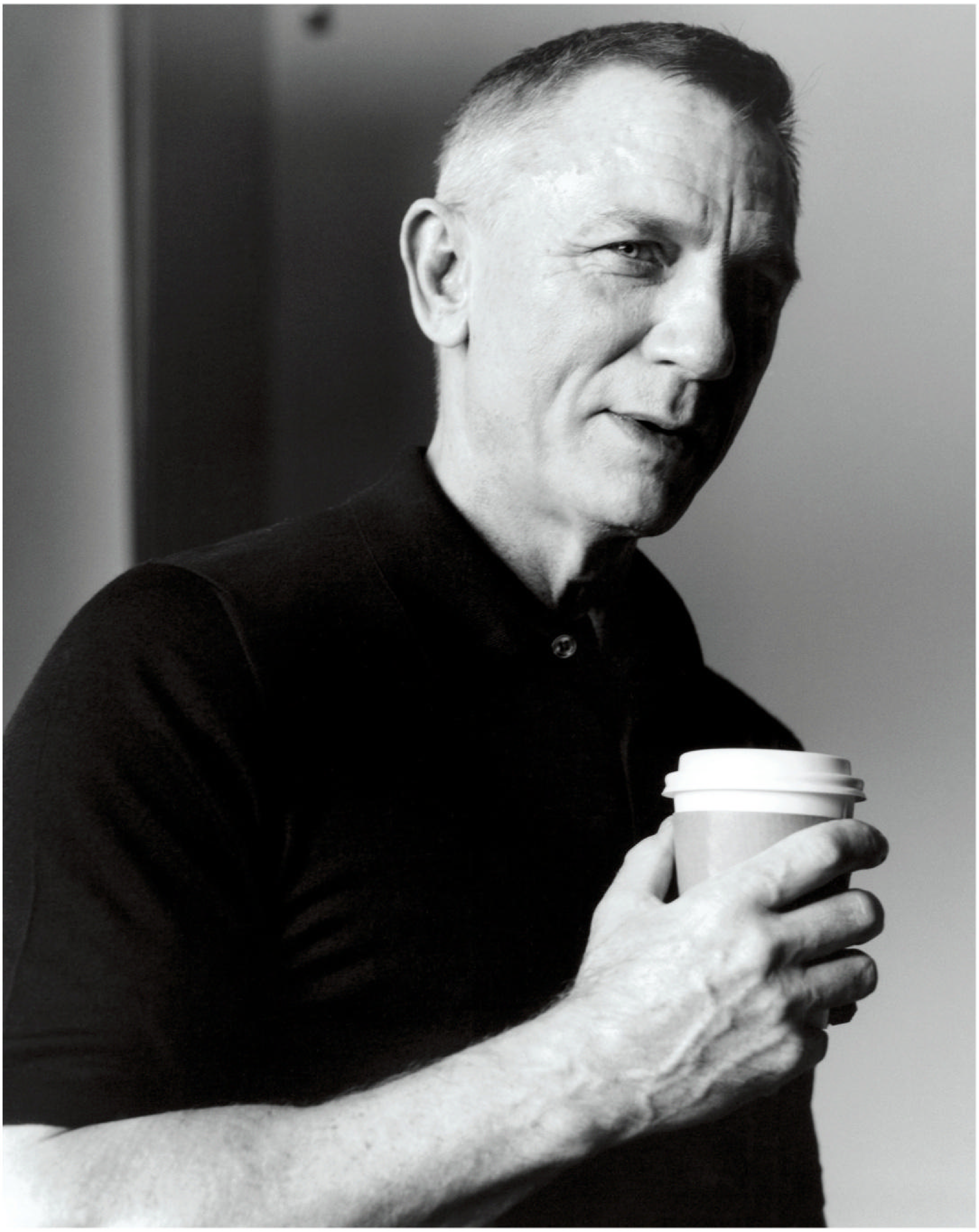
Women Talking **is based on a true story about multiple rapes that occurred in a Mennonite community in Bolivia. The women banded together in an attempt to control their fates. It's a serious topic, and this may sound superficial, but I was struck by the Mennonite uniform: white socks, sandals, and a simple black dress.**

Yes, we mocked the socks in the beginning, but by the end we were thinking, This is going to be a fashion moment: really ugly sandals with socks and dresses made out of 100 percent polyester. The dresses were absolutely boiling, but they didn't crease. And it's what the real Mennonite women wear. All that will be left at the end of the world will be polyester Mennonite dresses and cockroaches. Both are indestructible.

What is your pet peeve?

People who stick to the rules to the point where the rules no longer make any sense. I wonder if that's why I got this part!

Foy wears a **Christopher Kane** jacket and skirt; **Cartier** earrings; her own hoop earring.



Daniel Craig

Glass Onion: A Knives Out Mystery

In *Glass Onion* (spoiler alert!), Benoit's husband is played by Hugh Grant.
Who else could it be? Benoit has excellent taste! But even though we've now seen a bit of his home life, I do hope that Benoit remains something of a mystery. I like that he arrives from some glamorous place and then disappears to another glamorous place, only to appear again. He has a dream life.

Craig wears his own shirt.

Kate Hudson

Glass Onion: A Knives Out Mystery

Where was your first kiss?

It was at a party. We were friends. It was "Chris wants to kiss you," and I was like, "Oh, great." And then we did, and it was really sweet. We kissed, we hung out, and then I was like—maybe I'm not ready for this. Maybe I need to be alone and independent. I think it foreshadowed the rest of my life.

Your breakthrough part was Penny Lane in *Almost Famous*.

Initially, I had the part of the sister. At the time, it was Brad Pitt as Russell, the rock star, and Sarah Polley as Penny Lane. But that casting fell apart, and I auditioned for Penny Lane. When they told me I had the part, I burst into tears.

And you were nominated for an Academy Award.

Back then, I had fallen so deeply in love with my then husband that the night of the Oscars, I just wanted to go home, get snuggly by the fire, and smoke a joint. But when the show was over and I lost, Kurt [Russell] looked at me and said, "Congratulations. Now you can have a career." Two decades later, that feeling is always close to my heart.

Hudson wears **the Row** dress; **Patricia Von Musulin** earrings; **Assael** necklaces; **the Row** gloves.

Robbie wears a **Prada** dress;
Pasquale Bruni ring.

Seth Rogen

The Fabelmans

Who believed in your talent when you were growing up?
My parents. I was 13 when I started doing stand-up in Vancouver, and my mother drove me to every stand-up show. She watched hundreds of sets. I would tell filthy jokes in front of my mother.

Rogen wears a **Bode** jumpsuit; **Rolex** watch; **Falke** socks; his own glasses.

Keke Palmer

Nope

Where was your first kiss?
I had a little boyfriend via Myspace! Because I didn't go to regular school, I found most of my friends on Myspace. My family said I could invite his family over. We were sitting on the swings of the jungle gym in my backyard, and we had a sweet kiss. We dated for years! And we still stay in touch.

Palmer wears a **Proenza Schouler** dress; **Alexander McQueen** earrings.

Mescal wears a **Bode** shirt; **Toast** sweater; **Thomas Pink** tie; **Dsquared2** pants.

Mescal wears a **Fendi Mens** jacket, shirt, and pants;
Charvet tie; **New Balance** sneakers.

Eddie Redmayne

The Good Nurse

You went to nursing school to prepare for the role.

Yes, it was all science, and none of that made any sense to me. When I was practicing with needles, I succeeded in injecting my finger. It was a disaster.

Early in your career, what was your first love scene?

It was in a film called *Savage Grace*. It was based on a true story. The character I played was gay, and his mum, played by Julianne Moore, tried to sleep with him. There ended up being a ménage à trois with another man, played by Hugh Dancy. It was definitely one of the more surreal experiences of my life. And it turns from incest to violence. My early work! [*Laughs*] Before I found tweeds and period dramas.

Redmayne wears a **Gucci** jacket, shirt, and pants; **Charvet** tie; **Omega** watch.

Stephanie Hsu

Everything Everywhere All at Once

You have several elaborate costumes and alter egos in the film. Which was your favorite? The Elvis costume was pretty iconic. I'm the villain, and I wanted to make her both frightening and as dumb as humanly possible, because she's so powerful that she doesn't ever need to look or feel cool. Typically, villains have their cigarette hanging from the side of the mouth, but I wanted her to be smoking a cigarette in the center of her mouth. Last Halloween, a lot of people dressed up as characters from *Everything Everywhere*, which was insane. What's been so amazing is so many people dressed up as the Elvis character. And they put the cigarette right in the center of their mouth! I felt really affirmed by my dumb choice.

Hsu wears a **Ralph Lauren Collection** jacket and skirt; **Cartier** watch; **Wolford** tights; **Maison Margiela** shoes.

Danielle Deadwyler

Till

Do you ever get starstruck?
No. I see humanity. Stars also get lipstick on their teeth or get toilet tissue stuck on their shoes. Those little flaws are the things that bring you out of being starstruck. And they also give people a bit more depth.

Deadwyler wears a **Valentino** gown; **Assael** necklace; stylist's own gloves.

Brendan Fraser

The Whale

What was it like playing a man who weighs 600 pounds? I met with people who live with eating disorders. They were openhearted in telling me how they came to the point in their lives where they were so heavy, they were bedridden. The common denominator was that someone spoke cruelly to them when they were very young. Years ago, I was in Bangkok visiting a temple, and there was a small sign that said, PAINFUL INDEED IS VINDICTIVE SPEECH. I thought of that often. Because this is a story that's told behind closed doors, playing this part gave me a sense of purpose, to be the voice for those we so often disregard in our society.

Fraser wears a **Burberry** trenchcoat. Grooming by Sonia Lee for Alba 1913 at Exclusive Artists; grooming assistant: David Song.

Michelle Williams

The Fabelmans

In real life your character had a pet monkey, which you also have in the film.
Crystal! What a scene partner! The room was sort of hushed, and I was led in to meet Crystal. I asked her trainer, "Is there anything she can't do?" And he said, "There's nothing this monkey can't do." She picks stuff out of your ears and hair, which is a little embarrassing. And she taught my baby how to give a high five! She also recognized that Steven was in charge. She knows who's the boss.

Do you miss playing that character?
When we finished our last scene, I wept. I have never cried that hard about a role. It unsettled people. They kept asking if I was okay.

Williams wears a **Bode** costume; **the Row** sandals. Hair by Anthony Turner at Streeters; makeup by Angela Levin for Chanel at Tracey Mattingly.

Ana de Armas
Blonde

When you were growing up, who was your cinematic crush?
I fell in love with Tom Hanks in *Splash*. And, of course, I wanted to be the mermaid.

De Armas wears a **Louis Vuitton** dress and earrings.

Strong wears an **Anecho** jacket, shirt, and pants; **Falke** socks.

Michelle Yeoh

Everything Everywhere All at Once

What was the first film that you auditioned for and booked? *Tomorrow Never Dies.* In Hong Kong, the industry is so close and everybody knows everyone. By the time a director or producer comes to you, they are offering you the job. We rarely have an audition process. It was only when I came to America that I auditioned, and I don't wish that on anyone. The biggest problem or issue that I had when I first came here was to be labeled a minority. Did I feel underestimated? I did feel that I wasn't given enough opportunities. It wasn't just minorities, but women in general. **Much of *Everything Everywhere* takes place in the multiverse. Do you believe in the multiverse?** I'm a Buddhist, so I'm not going to go there. I believe in karma and reincarnation.

Yeoh wears a **Balenciaga** dress and pantaleggings.

Brad Pitt

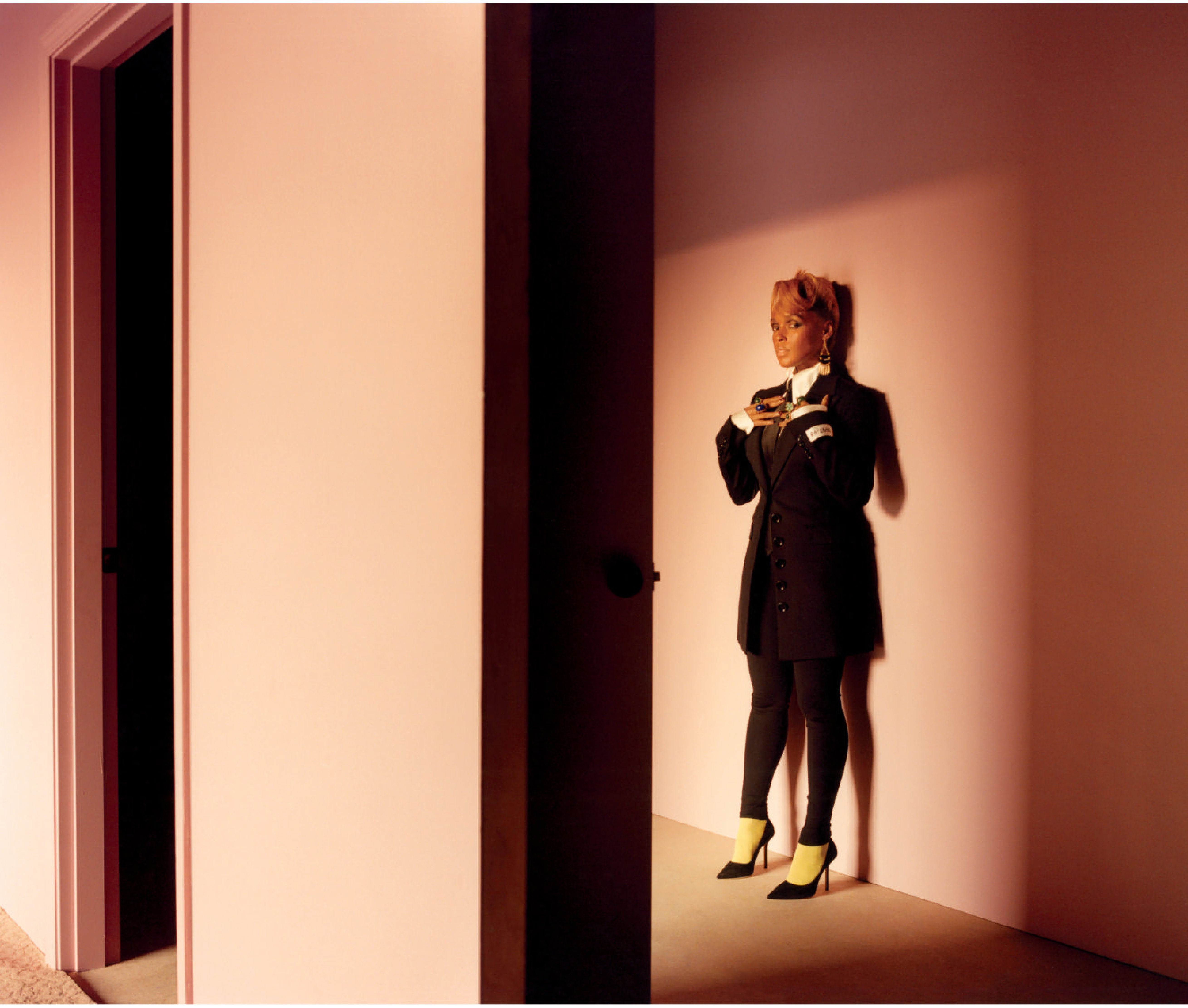
Babylon

Your not-so-secret skill is sculpture.
It's something I had always wanted to try. I've done strange stuff—like, I took a mold of an entire tree that was wider than my arms. I took a mold of a World War II tank. I've been building toward this, but I didn't really know how to go about it. One day, I woke up with this lightning bolt of, Sculpture is what I'm going to do!

It seems you like things large.
I like things large? [*Laughs*] I do. I love things large! Just big things! No, I do like scale. Something really large, monumental, and awe-inspiring.

Pitt wears a **Bottega Veneta** shirt, top, and pants; his own ring.
Hair by Jason Low; makeup by Jean Black.

Robbie wears a **Prada** dress and shoes; stylist's own socks. Hair by Bryce Scarlett for Dyson at the Wall Group; makeup by Pati Dubroff for Chanel at Forward Artists.



Janelle Monáe

Glass Onion: A Knives Out Mystery

What is your go-to karaoke song?
I don't love karaoke, because I feel like I'm working. But the last time I did karaoke, I sang "Let's Go Crazy," by Prince. I get to have fun, roll around on the ground, and also honor somebody who I love dearly.

Monáe wears a **Dolce & Gabbana** jacket, bodysuit, leggings, and tie; **Lisa Eisner Jewelry** earrings; **Elsa Peretti for Tiffany & Co.** cuff links; rings: (right hand, from left) **Elsa Peretti for Tiffany & Co.**, **Lisa Eisner Jewelry** from Broken English Jewelry; (left hand, from left) **Elsa Peretti for Tiffany & Co.**, **Lisa Eisner Jewelry** from Broken English Jewelry, **Sophie Buhai**; **Falke** socks; **Jimmy Choo** shoes.

Russell wears an **Hermès** top; **Messika Paris** rings.
Hair by Joey George at MA+Group; makeup by Kali Kennedy
for Pat McGrath Labs at Forward Artists.

Caleb Landry Jones

Nitram

Do you have a tattoo? No. I'm covered in freckles, so there's not much room. **What was your first audition?** For *No Country for Old Men*. I was Kid on Bike 1, or maybe I was Kid on Bike 2. I got the part. I still remember my line: "You got a bone sticking out of your arm."

Landry Jones wears **the Row** jacket and top.

Jennifer Lawrence

Causeway

Do you have any secret skills?
I don't think I have any skills whatsoever. But I can parallel park.

Lawrence wears a **Dior** skirt; **Ellen Christine Couture** hat; **Boucheron** necklace; stylist's own bodysuit.
Hair by Jenny Cho at A-Frame Agency; makeup by Fulvia Farolfi at Bryan Bantry Agency.

Diego Calva

Babylon

Do you have a secret skill?
I can juggle. Sometimes, on set, it's good to do something with your hands. When you juggle, you stop being in the mood you were in and—poof!—you reset yourself.

Calva wears a **Dior Men** jacket, shirt, and pants; **Falke** socks; **Loewe** sneakers.

Zoë Kravitz

The Batman

What was your worst style moment? In my early 20s, I was very into vests, and I would wear them with leggings and boots. I was clearly confused. Recently, I saw some old photos and I said, “Who let me do this?” I looked like Peter Pan’s psychotic cousin.

What was your best birthday? I think I was turning 10, and we were in the Bahamas with my dad’s part of the family, and my mother couldn’t make it. When we arrived at the birthday party, there was a big box in the middle of the room. I opened the box, and my mom came out!

Have you done a TikTok dance? No. I’m an adult woman! And I’m not cool enough to do that.

Kravitz wears **the Row** top, skirt, gloves, and sandals; **Fleur du Mal** bra; **Elsa Peretti for Tiffany & Co.** necklace.

Hair by Nikki Nelms for Maui Moisture at Ice Studios; makeup by Nina Park for YSL Beauty at Kalpana; manicure by Betina Goldstein at the Wall Group.

Mia Goth

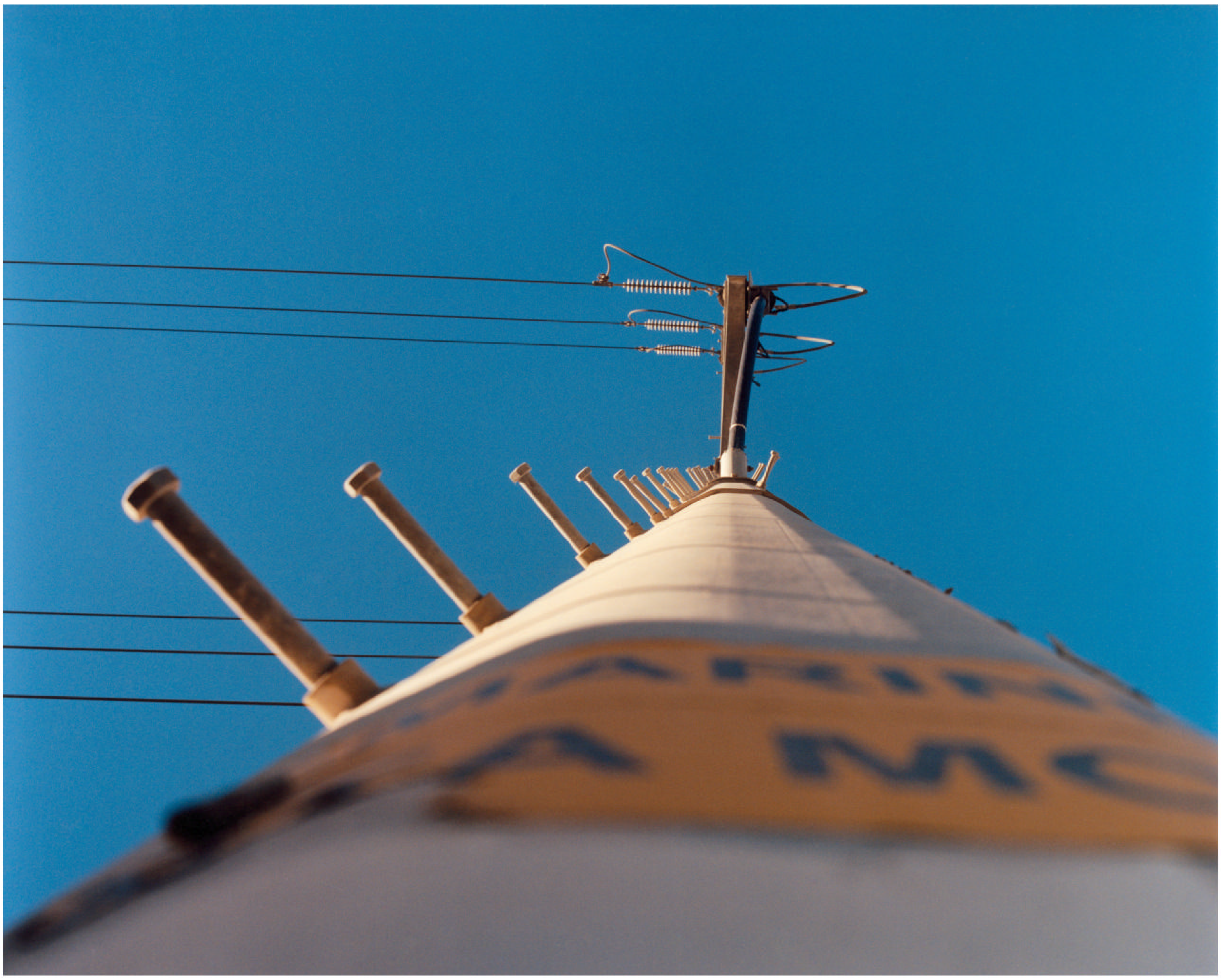
Pearl

When you were growing up, who was your cinematic crush?
My mum would always have the latest magazines, and I remember Ben Affleck being on a cover. I was 7 or 8, and I couldn't take my eyes off it. I was looking and dreaming.

What was your best birthday?
I was filming *High Life* with Claire Denis, and it was my last day of shooting, which happened to be my birthday. It was also the day where my character broke into the spaceship, became spaghetti-ized, then exploded and became a part of the universe. That was a pretty cool day.

Goth wears a **Comme des Garçons** dress, socks, and shoes.

Majors wears a **Louis Vuitton Men's** jacket, shirt, and pants; **Adidas** sneakers.



ALL LANDSCAPES WERE PHOTOGRAPHED IN AND AROUND THE CITY OF LOS ANGELES IN NOVEMBER 2022.

Hair for portfolio by Anthony Turner at Streeters; makeup for portfolio by Lucia Pica for Byredo at Art Partner.
Senior style editor: Allia Alliata di Montereale. Senior fashion market editor: Jenna Wojciechowski.
Manicure for portfolio by Michelle Saunders. Set design by Gille Mills at 11th House.

PRODUCED BY CONNECT THE DOTS; EXECUTIVE PRODUCER: WES OLSON; PRODUCER: ZACK HIGGINBOTTOM; PRODUCTION MANAGER: NICOLE MORRA; PHOTO ASSISTANTS: CECILIA BYRNE, JACK BUSTER, DAVID GURZHIEV; RETOUCHING: SIMON THISTLE; FASHION ASSISTANTS: JULIA MCCLATCHY, TORI LÓPEZ, JACQUELINE CHEN, INDIA REED, NYCOLE SARIOL, DEREK EZRA BROWN, KARLA GARCIA, ROSA SCHORR; PRODUCTION ASSISTANTS: KHARI COUSINS, TCHAD COUSINS, KELSEY SWOPE ROMERO, MATEO CALVO, JUAN CALVO, RAYON POLLARD, GINA YORK, PETER DITZLER, NICO ROBLEDO; HAIR ASSISTANTS: JOHN ALLAN, DYLAN MICHAEL, RAMDASHA BIKCEEM, MALIKA PALMER; MAKEUP ASSISTANTS: KATE O'REILLY, LILLY POLLAN, BAILEE WOLFSON; MANICURE ASSISTANTS: PILAR LAFARGUE, VICTORIA VALENZUELA, JOLENE BRODEUR; SET ASSISTANTS: CORY BAILEY, DIRK KNIBBE, JOEL GARCIA, MATT DAY; TAILORS: IRINA TSHARTARYAN, RIPSIME VARTANYAN AT SUSIE'S CUSTOM DESIGNS, INC.

Mona Tougaard wears a **Fendi** dress; **Prada** shoes.

bright ideas

Sultry shades, striking silhouettes… this season, there's more than one way to stand out.

Photographed by Rafael Pavarotti
Styled by Katie Grand

Bottega Veneta
dress and shoes;
stylist's own tights.

Chanel dress;
Versace shoes.

Loewe top and skirt;
stylist's own gloves.

Dolce & Gabbana trenchcoat, top, briefs, and belt; **Falke** tights.

Falke tights; **Christian Louboutin** shoes.

Gucci gown, metal mask (worn as headpiece), and earring.

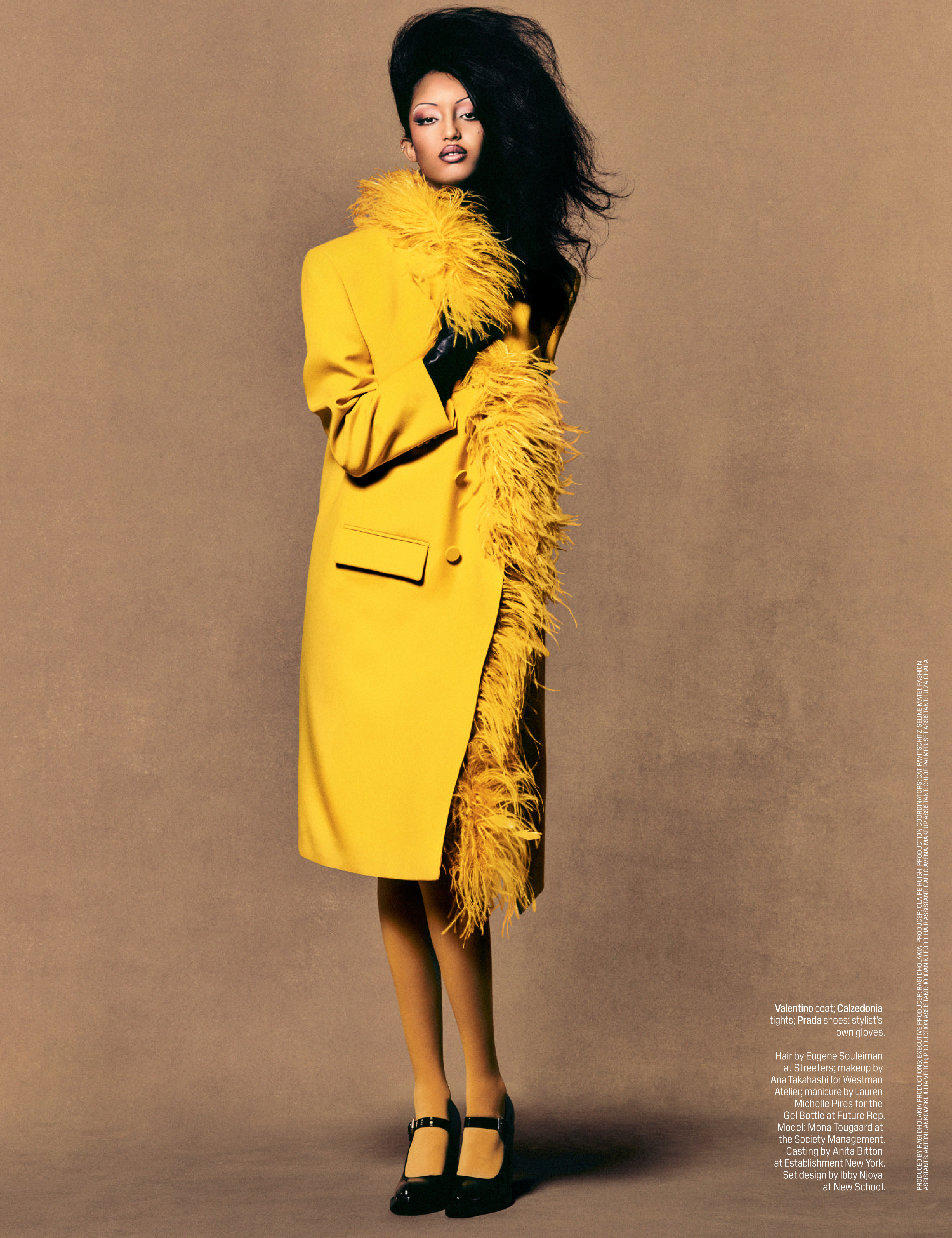
Prada dress and shoes.

Richard Quinn catsuit.

Richard Quinn coat and catsuit.

Dior shirt, skirt, corset, fishnet socks, and shoes.

Versace gown, veil, and shoes.



Valentino coat; **Calzedonia** tights; **Prada** shoes; stylist's own gloves.

Hair by Eugene Souleiman at Streeters; makeup by Ana Takahashi for Westman Atelier; manicure by Lauren Michelle Pires for the Gel Bottle at Future Rep. Model: Mona Tougaard at the Society Management. Casting by Anita Bitton at Establishment New York. Set design by Ibby Njoya at New School.

PRODUCED BY RAGI DHOLAKIA PRODUCTIONS; EXECUTIVE PRODUCER: RAGI DHOLAKIA; PRODUCER: CLAIRE HUISH; PRODUCTION COORDINATORS: CAT PAVITSCHITZ, SELINE MATEI; FASHION ASSISTANTS: ANTONI JANKOWSKI, JULIA VEITCH; PRODUCTION ASSISTANT: JORDAN KILFORD; HAIR ASSISTANT: CARLO AVENA; MAKEUP ASSISTANT: CHLOE PALMER; SET ASSISTANT: LUIZA CHARA

Roksanda dress and skirt; **Versace** shoes.

lying low

The new tailoring makes a statement—without trying too hard.

Photographed by Colin Dodgson

Styled by Brian Molloy

Raquel Zimmermann wears a **Gucci** dress, jacket, shorts, and pants; **the Row** shoes.

Louis Vuitton dress;
MM6 Maison Margiela top and boots.

Michael Kors Collection jacket; **Marni** top and dress; **MM6 Maison Margiela** boots.

Hermès dress; **Wolford** bodysuit; **Max Condon** custom shrug; **Melitta Baumeister** pants; **the Row** shoes.

Burberry jacket, pants, and leggings; **Pleats Please Issey Miyake** stole; **Falke** socks; **the Row** shoes.

Ferragamo jumpsuit;
Pleats Please Issey Miyake stole.

The Row jackets and skirt; **MM6 Maison Margiela** boots; stylist's own gloves.

Giorgio Armani Limited Edition dress.

Wolford bodysuit; **Miu Miu** skirts; **Heather Huey** crown; **Capezio** tights.

Loewe dress.

Saint Laurent by Anthony Vaccarello dress; **Tory Burch** belt; **MM6 Maison Margiela** boots.

JW Anderson vest; **Dolce & Gabbana** jumpsuit.

Valentino top and pants;
Tory Burch belt.

Melitta Baumeister jacket and pants; **Missoni** dress; **the Row** shoes.

Hair by Ramona Eschbach for R&Co at Total World; makeup by Emi Kaneko for Chanel at Bryant Artists. Model: Raquel Zimmermann at DNA Model Management. Casting by Michelle Lee at Michelle Lee Casting.

PRODUCED BY SUNDAY PICTURES; PRODUCER: CARLY DAY; PRODUCTION MANAGER: RILEY DARE; PHOTO ASSISTANT: JACK BELLI; RETOUCHING: LEVER POST; FASHION ASSISTANTS: ANDY POLANCO, KATARINA SILVA; PRODUCTION ASSISTANTS: JUAN DIEGO CALVO, KHARI COUSINS, AARON WHITAKER

The Originals

Pamela Anderson

Actor, Model, Animal-Rights Activist

The Netflix documentary *Pamela, A Love Story* examines how a young girl from British Columbia, Canada, turns into a *Playboy* ingenue, a *Baywatch* babe, the wife of rock star Tommy Lee, an animal-rights activist who helped persuade President Vladimir Putin to stop importing seal products from Canada, and, most recently, a long-shot Broadway star. It comes out the same day that your memoir, *Love, Pamela*, is being published. How do you reconcile the two projects?

Well, my book is an expression of my feelings, from birth until now—all my memories. It's funny how people are formed. We're all born innocent, and then life happens. I really don't know much about this documentary, except that it's about me. I was interviewed for it, but I've never seen it, and I'm not going to see it. It was fun to be able to tell my story, from childhood all the way through, but I can't imagine what it says about me. There has been this manufactured cartoon character out there that took on a life of its own. *Baywatch*, *V.I.P.*—I feel like everything I've done is a Halloween costume.

There's a great clip in the documentary of you being asked about *Barb Wire*, the 1996 film in which you play a leather-clad superhero, and you say: "I have no idea what happened in that movie. I don't think anyone does."

Again, I like the outfit. I like the hair and makeup. A lot of times I'll go, Wait, that really happened? How could that possibly happen? I'm just in shock. So now I have the backup because the documentary is there.

Although I haven't seen *Baywatch* in years, I must say: It's all pretty iconic. No notes over here.

Jeff Koons once said that every time I walk out of the door, it's performance art. I looked behind me a lot of times thinking, Who are they screaming for, and where are they? And then it slowly dawns on you: This is my life. You just make the most of it. I don't think I've ever felt that pressure again. I'm not chasing youth; I always joke that youth is chasing me.

Gen Z lives for those images of you serving that huge, furry pink hat.

I always rebelled against clothes. Those moments people remember are things that I did completely on my own. I went to the basement, I found those pants, I put that eyeliner on, and I put that big hat on. They were not chosen by a fancy stylist—obviously, they would not have wanted to put their name on that.

Tommy has had an enormous impact on your life, from your elopement after four days of wild romance to the stolen sex tape and heartbreak. And now, as a co-parent of your two adult sons.

Trying to create a family after Tommy was hard, because having that kind of romantic experience is hard. How do you top that? I never got over that. I don't know if I'm over it yet. Romance is tragic. It's unsustainable, but it's worth it. If I end up alone, I can still live in those moments.

You made your stage debut last year, at 54, as Roxie in *Chicago*.

I needed that. I thought, If I fail, I'm not going to surprise anybody. But if I don't fail, I'm going to surprise a lot of people. I've always known I'm capable of much more than I've been able to do, in my career, at least. I'm like a racehorse—well, I hate to say that, because I'm in PETA too, and I don't really believe in racing horses. But I love pushing my body physically. I love the emotional torture. I love the cruel self-examination.

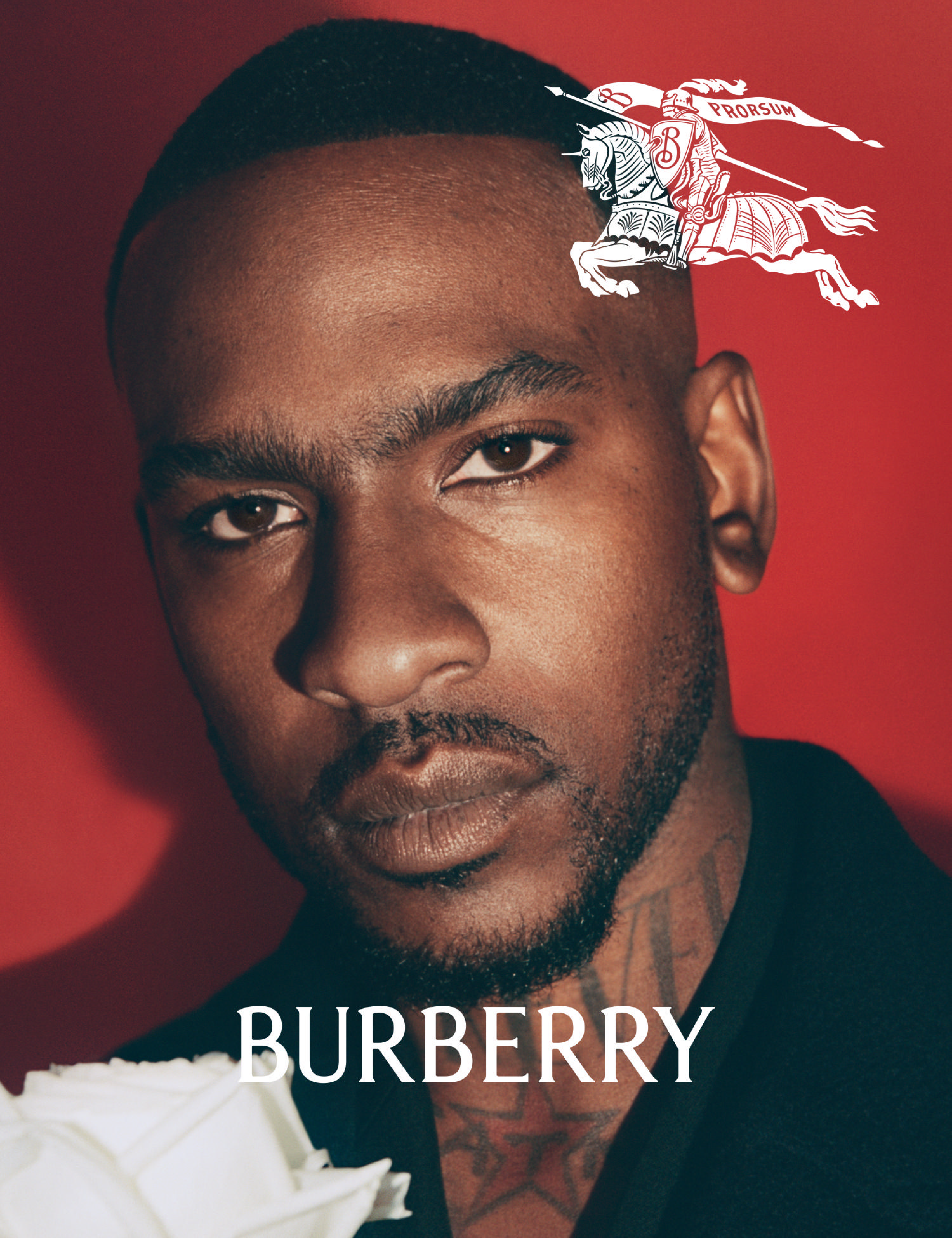
After Broadway, what is next for Pamela Anderson?

I don't know what's ahead. I'm a big reader, and I have great, interesting friends who are artists and intellectuals. I used to look at David LaChapelle and be like, "Okay, you're a photographer. But, what do I do?" My friends are like, "You're just you, and that's it." I have so much more to give and so much more I want to do. I just need to get out of my own way. It's such a fleeting thing, to be alive. For me, it's a mystery tour. ALEX HAWGOOD

PHOTOGRAPHED BY MAX FARAGO
IN LOS ANGELES IN DECEMBER 2022
STYLED BY REBECCA RAMSEY

Pamela Anderson wears a **Saint Laurent by Anthony Vaccarello** coat, top, pants, and sunglasses.

HAIR BY SARA TINTARI FOR BALMAIN HAIR COUTURE; MAKEUP BY EILEEN MADRID FOR MADRIDGLOW; PHOTOGRAPHY ASSISTANT: ROSS FRASER; FASHION ASSISTANT: JANICE ANGELICA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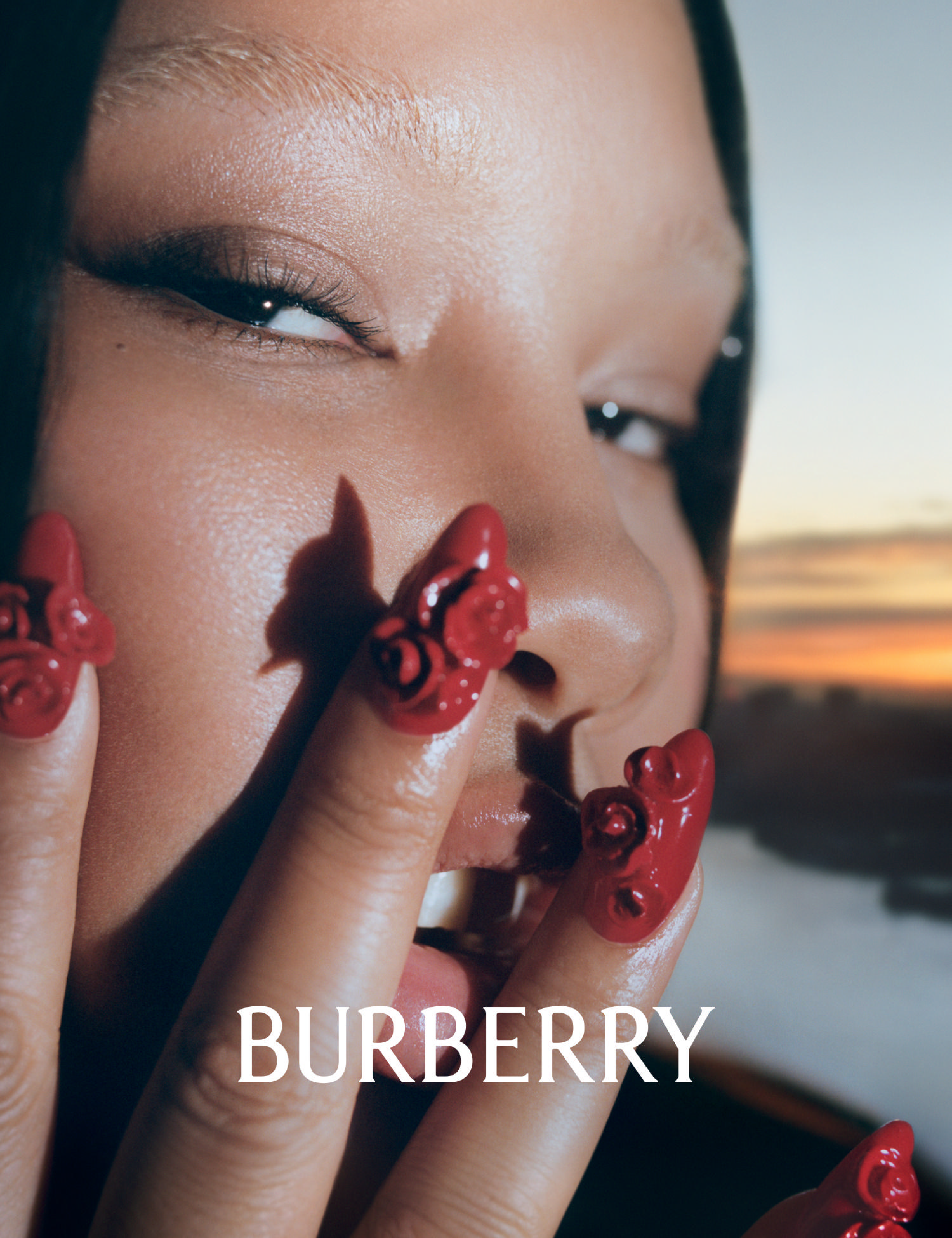
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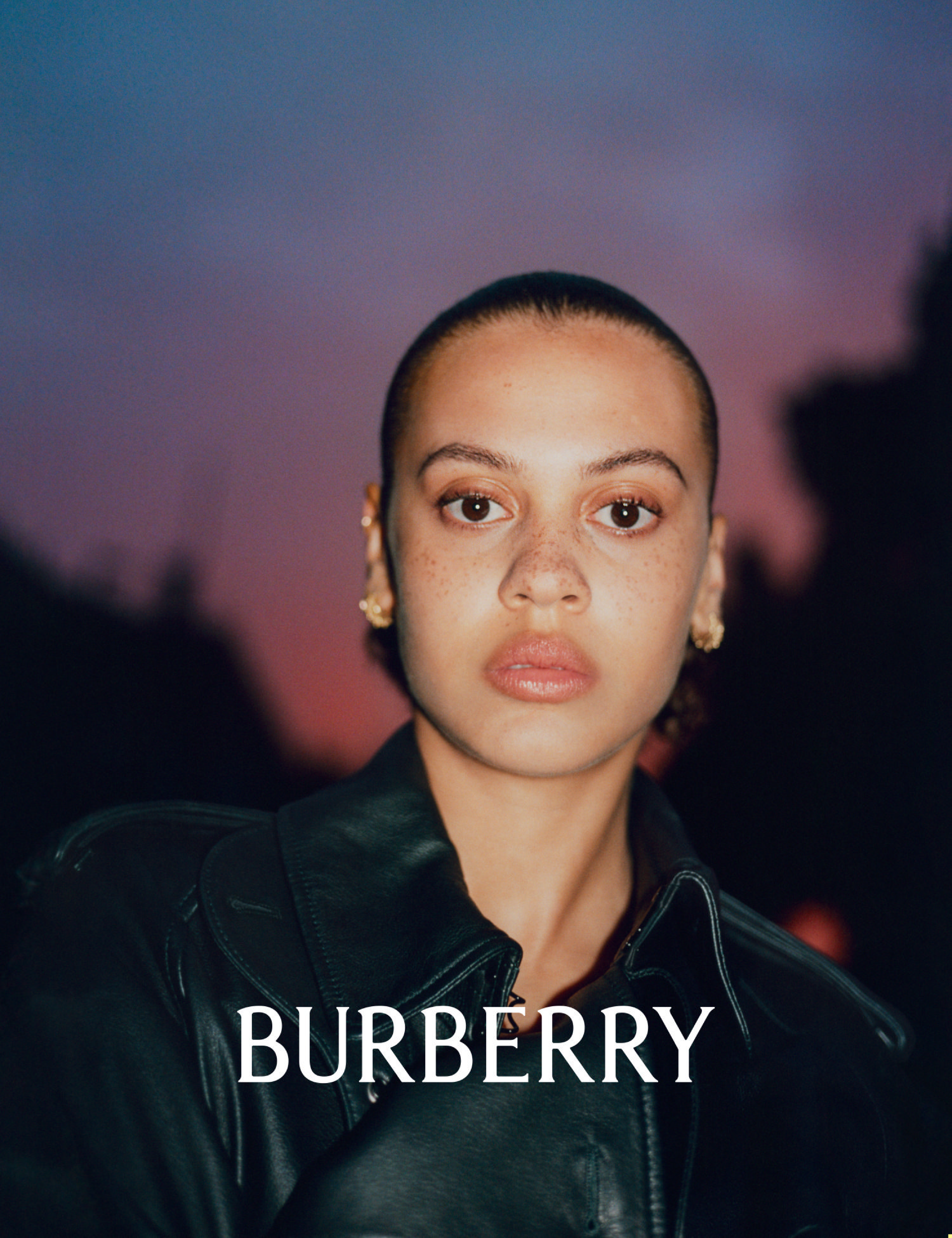

BURBERRY

B
PRORSUM

LOUIS VUITTON